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NEW YORK

I SPY

How a Queens College Student Helped Catch A KGB Agent And Set Off A Superpower Showdown

By Michael Daly

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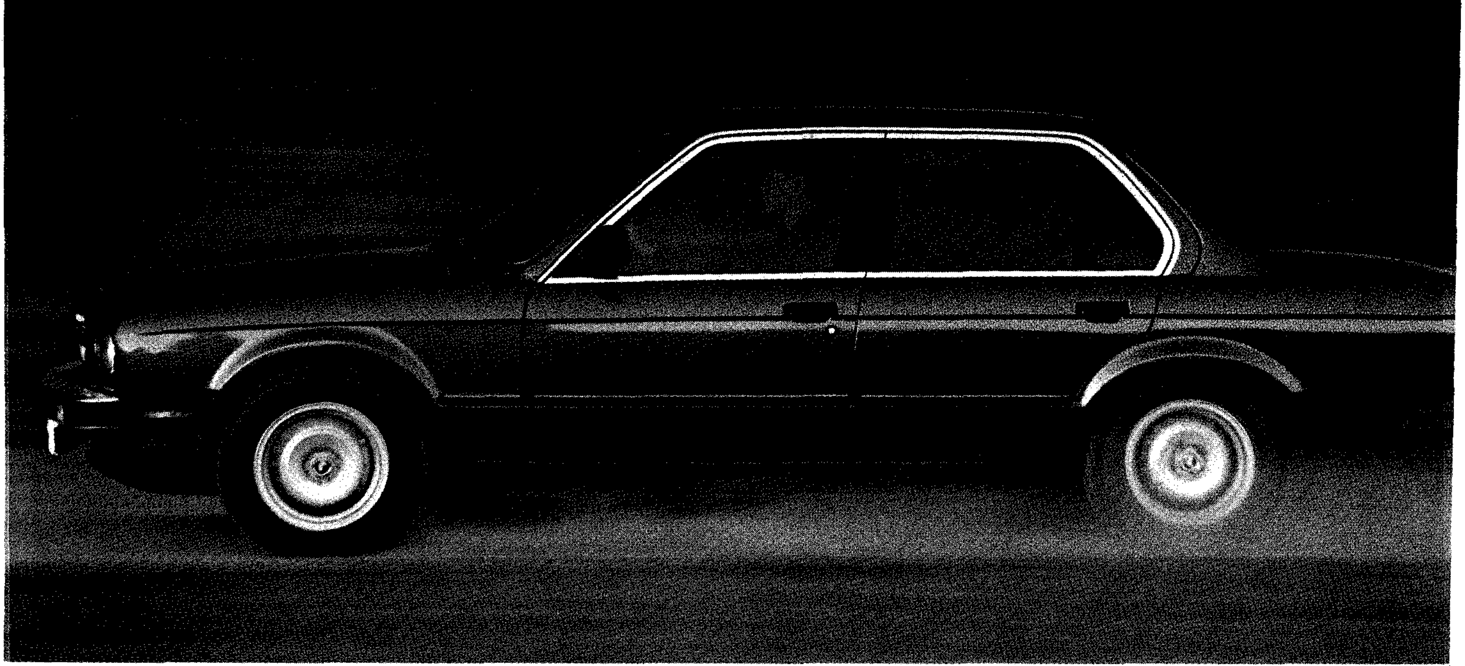

It has been noted by certain automotive journalists that if you're not in a BMW 3-Series sports sedan, you're behind one.

But never quite as far as you're about to find yourself—because the 3-Series is going to disappear into the distance faster than ever.

BMW presents the new 325i models.

And the reason for their accelerated departures toward the horizon can be found underneath their hoods—in the form of a new 2.5-liter, in-line 6-cylinder engine that generates 168 horsepower.

That's a phenomenal 39% more horsepower than the power plant found in their predecessors, the BMW 325e models.

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The 4-door 325i, the latest, most luxurious refinement of the sports sedan by the company that originated the category.

The 2-door 325is sports package, which offers sportier suspension tuning, BMW-style leather sports seats and integrated air and spoiler.

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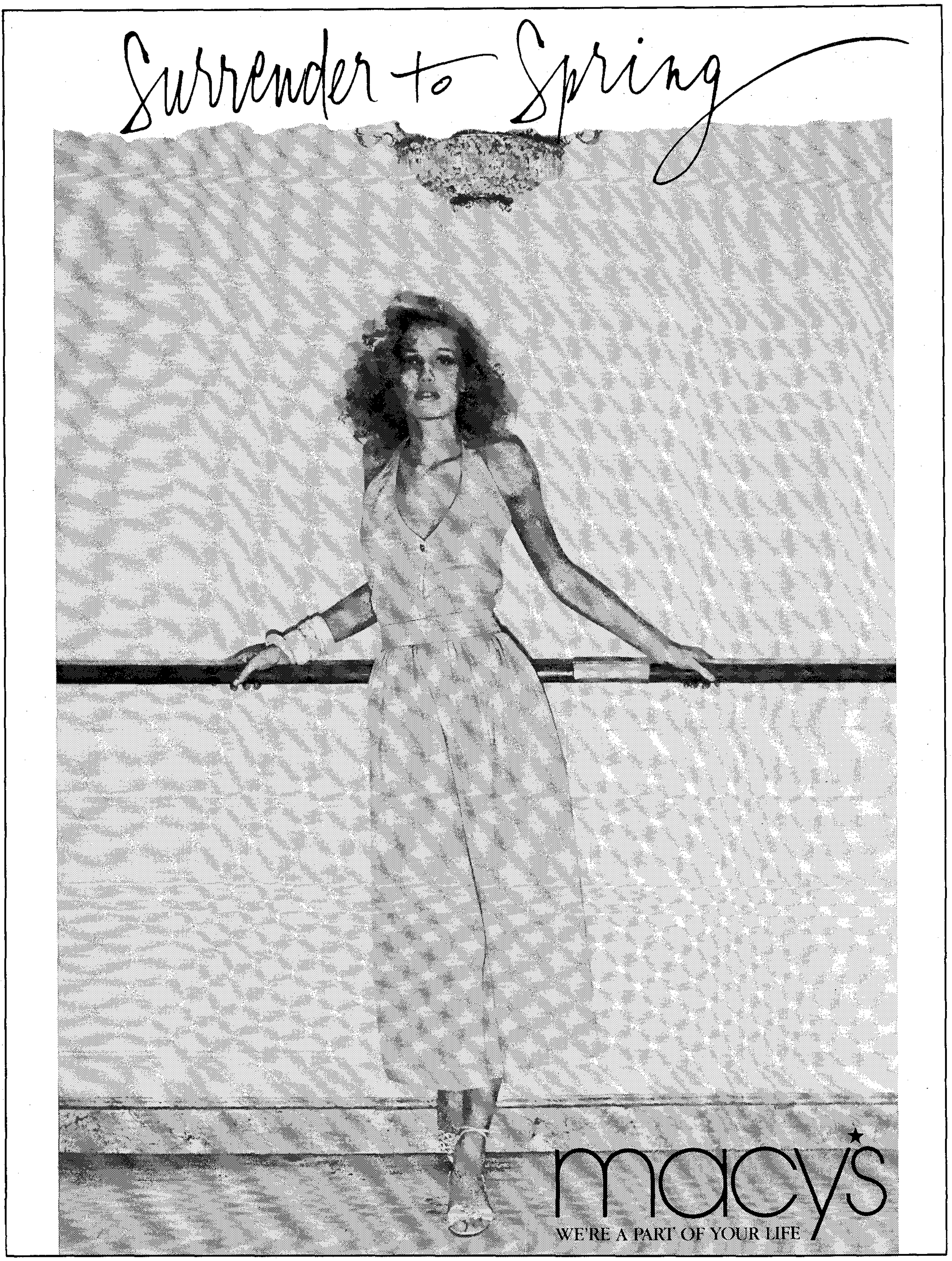
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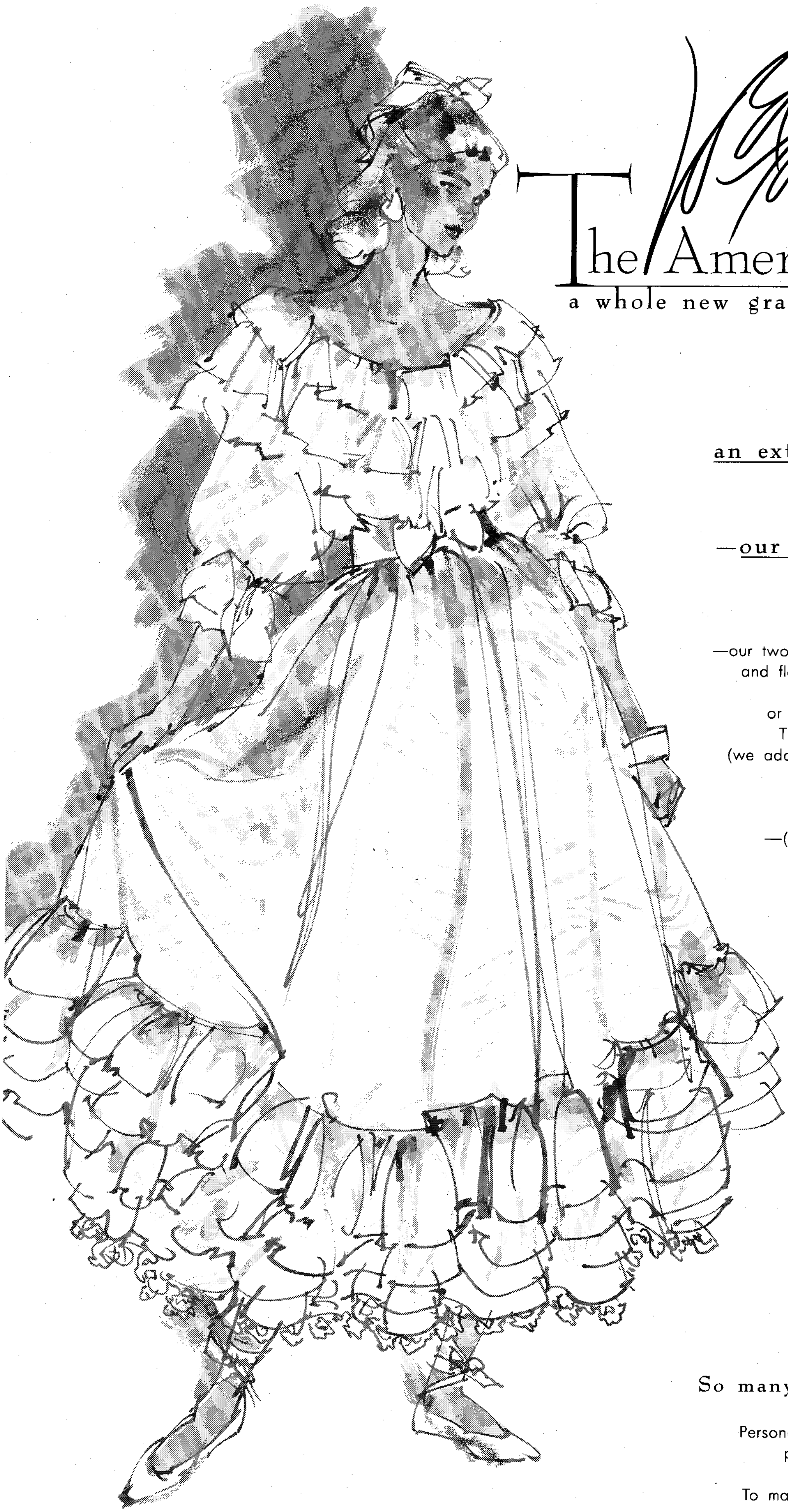

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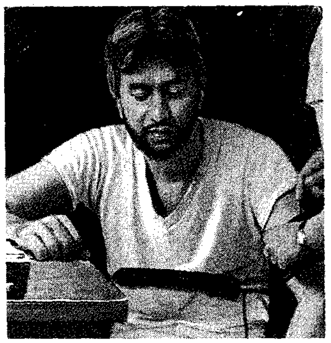
BY MICHAEL DALY



The KGB called him Birg, and the FBI knew him as the Plumber, but his real name is Leakh Bhoge, 30, and he is a most unlikely spy. Yet this Guyanese immigrant tipped off the FBI to the actions of Gennadi Zakharov, the former U.N. official arrested for spying last August. Zakharov's capture, in turn, caused the Soviets to arrest Nicholas Daniloff, head of *U.S. News & World Report's* Moscow bureau, leading to the superpower swap. For three years, Bhoge lived a triole life: working on his college degree, gathering information for the KGB, then informing the FBI. The tale of Our Man From Guyana.

48 The Little Studio That Could

BY JESSE KORNBLUTH

This month, Orion became the top-grossing film studio in Hollywood. There's just one problem—it isn't in Hollywood. Three of Orion's four top executives live in New York. But what *really* sets it apart from most studios is that filmmakers have good things to say bout it. Since 1951, when Arthur Krim took over at United Artists Orion broke from UA in 1978), he has let directors make the moves they like—*Platoon, Hoosiers,* and *Radio Days* among them—hile also earning money and eleven Best Picture Oscars.

Eric Pleskow, Arthur Krim, Bill Bernstein.

56 Teaching S-e-x in School

BY DINAH PRINCE

ith Magic Markers, raw eggs, and straight talk, Lenny Roseman is arrying on a crusade against teen pregnancy. Since October, all city hools have been required to offer sex education to their students. hough many people still debate whether the subject belongs in school, oseman hopes to help teenagers resist the pressures of a sex-soaked ulture. "Whatever needs to be done," says one, "she does it."

79 Food News: Roman Meal

BY BARBARA COSTIKYAN

ellow, garlicky, and silken, Marcello Sindoni's carciofi alla giudia, rved at Azzurro, is an artichoke apart.

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By Bernice Kanner

Roy Grace and Diane Rothschild are sending a message to Madison Avenue: Good things come in small packages.

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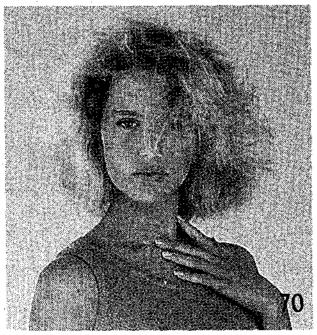
By Wendy Goodman

Nothing beats the comfort and ease of summer sweaters in hot shades or cool colors.



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Hollywood Shuffle turns blaxploitation flicks inside out.

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Real people and real feelings, in both *Fences* and *Steel Magnolias.*

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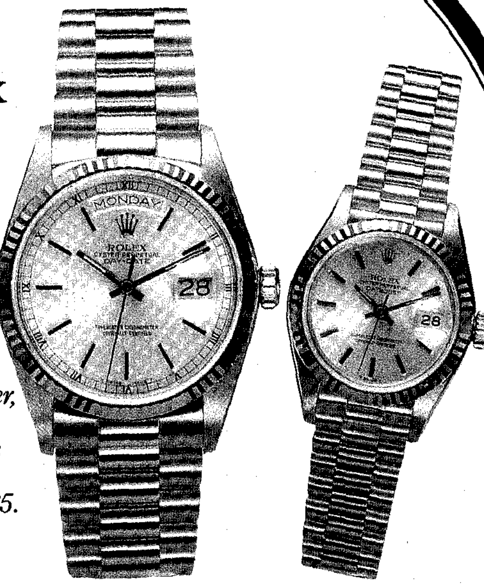

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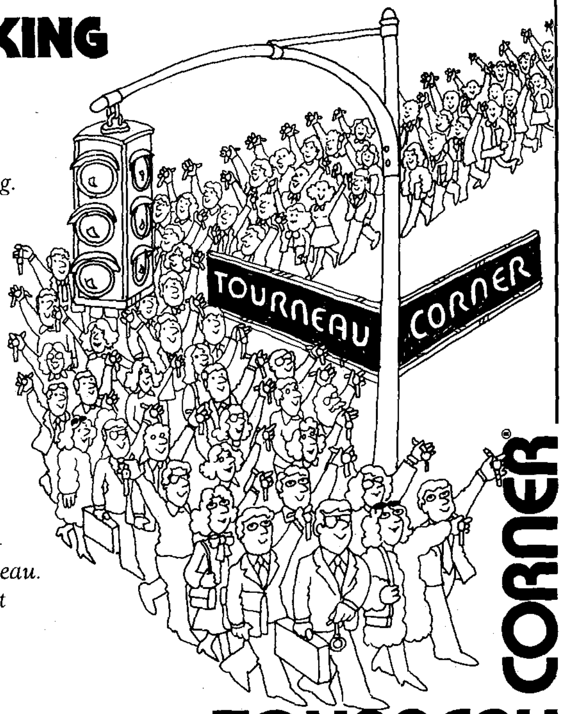

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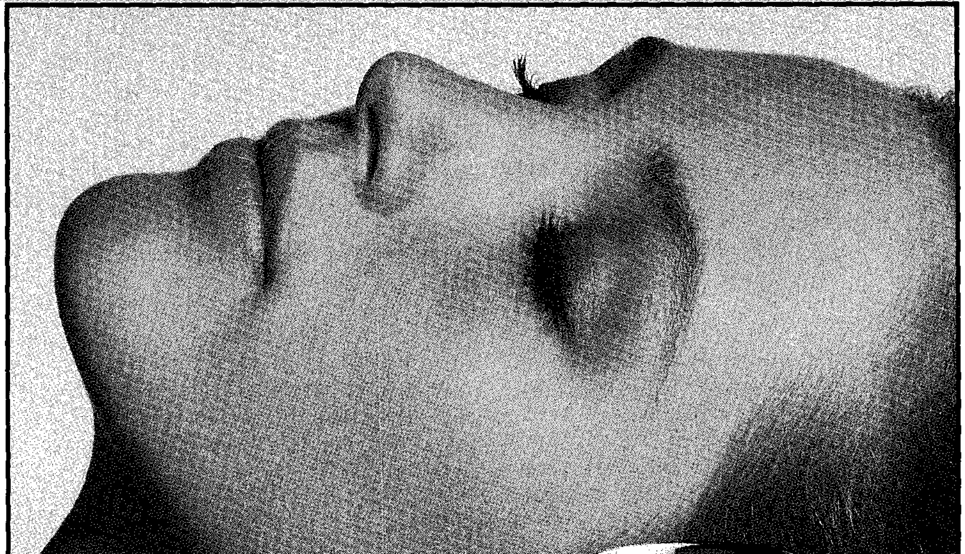
How To Stop A Wrinkle From Happening:

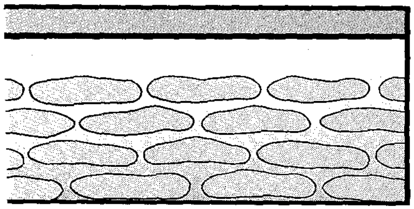
NEW ANTI-AGING DAILY MOISTURIZER.



Wrinkles. They don't start where you think they do.
They start underneath your skin. That's why New Anti-Aging Daily Moisturizer goes beyond mere surface treatment. This formula protects the vulnerable skin underneath your face, where wrinkles start. And it does it with C DC.*

Beyond protection: the breakthrough complex C DC.
Cellular Defense Complex helps stop wrinkles before they start. It even helps put a halt to skin damage to reverse the visible signs of aging. Intensive moisturizing gives immediate help, and essential emollients work over time to keep skin smooth, strong and resilient.

Without C DC: New skin cells are damaged by time and environment, causing them to break down. And that's how wrinkles are formed.



With C DC: This unique complex works daily to keep young skin cells healthy and strong, preventing damage and stopping wrinkles before they start.

C DC can actually prevent damage from the two most common wrinkle-makers, sun and fluorescent lighting.

A difference you can see. And feel.
You'll watch dry lines become visibly reduced, see your skin start to look younger, feel softer. And it's the first anti-aging formula made to suit your skin type. It has a protective sunscreen, no fragrance, no colorants. And it will never clog your pores. New Anti-Aging Daily Moisturizer from Moon Drops. Now you can stop a wrinkle from ever becoming one.

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LETTERS

School Days

IN JANUARY, I CELEBRATED THE SIXTIETH anniversary of my graduation from Seward Park High School ["American High," by Katharine Davis Fishman, March 2]. The school opened in September 1923 and was housed in a former junior-high school on Hester Street. The rooms were dirty, the seats too small, and the gymnasium was little and dingy. The subjects we studied were typically academic, with a smattering of elementary classes in business. I remember leaving for school early in the morning, rushing from class to class, and then going home in the early afternoon. Early dismissal was important because most students worked after school; their wages were needed to help the family survive.

Comparisons are odious, but oh, for the life of a high-school student today!

Salvator Tortorella
Massapequa, N.Y.

THE PORTRAYAL OF CHINESE IMMIGRANT students in "American High" was a welcome change from typical Asian American stereotypes. Most Asian Americans are not merely models of superachievers who excel in math and science. They face the same adjustment problems as students from other immigrant groups.

Joyce Chang
Brooklyn

A Modest Proposal

AN "INTELLIGENCER" ITEM ABOUT UPPER West Side District leader Jerry Goldfeder's attempt to form a citizens' commission to help revise the City Charter ["Liberal Dems Plan Charter Changes," by Jeanie Kasindorf, February 23] mentioned that Goldfeder has handled legal work for me. Since the story appeared, I have been asked if I am supporting the effort to have a citizens' commission offer alternative proposals to Mayor Koch's Ravitch commission.

The answer is no. I do believe that there must be a major citizen watchdog effort to ensure that the official commission, under the leadership of Richard Ravitch, proposes changes in municipal government that will make it truly representative, ethical, and accountable.

Ruth Messinger
New York City Council
Manhattan

Letters for this department should be addressed to Letters to the Editor, New York *Magazine, 755 Second Avenue, New York, N.Y. 10017. Please include a daytime phone number.*

Sorry, Wrong Owner

RICHARD GUSSOF IS NOT THE OWNER OF the Tenth Avenue Jukebox Cafe ["Great New Places to Have a Party, Part II," by Barbara Costikyan, February 23]. My wife, Laura, and I own the restaurant.

Peter Giaimo
New Rochelle, N.Y.

America the Beautiful

IN A DISPLAY OF UTTER MASOCHISM, MY wife and I watched all fourteen and a half hours of *Amerika* ["Television: An Amerikan Dream," by John Leonard, February 16]. We sat mesmerized by the most asinine, boring, and badly acted piece of cliché-ridden, melodramatic pap ever produced. There were enormous holes in the story, while the direction struggled to reach the level of a bad high-school production. And as this huge ado about nothing in 5 midwestern states unfolded, nary a hint was given that 45 other states existed in the former U.S.A. Some America.

And some *Amerika.* It made the Soviets look absolutely benign. When do you think they plan to release it in Afghanistan?

Dan Wallack
Manhattan

The New York Experience

BY USING ONLY ONE EXAMPLE FROM WEST 80th Street, "One Block" [by David Blum, February 9] unfairly suggests that New York City has a "poor performance" record as a landlord.

The city becomes the owner of a building when a landlord fails to pay real-estate taxes. Such buildings have usually suffered from years of neglect under private ownership. The city's record in stabilizing and managing these structures has been impressive. Since 1978, rent collections from tenants in city-owned apartments have more than doubled, rising from 35 percent in fiscal year 1979 to 78 percent in 1986. This increase is the result of improved services and more satisfied tenants. For example, when a heating system breaks down, repairs are made in half a day, on average. Eight years ago, it would take about fourteen days.

In the case of 165 West 80th Street, we have been diligent in our efforts to eliminate the drug activity that has plagued it for years. We have stationed armed guards in the lobby and have joined with the Police Department to prevent crime in and around the building. Since last fall, 46 arrests have been made. We have also begun eviction proceedings against

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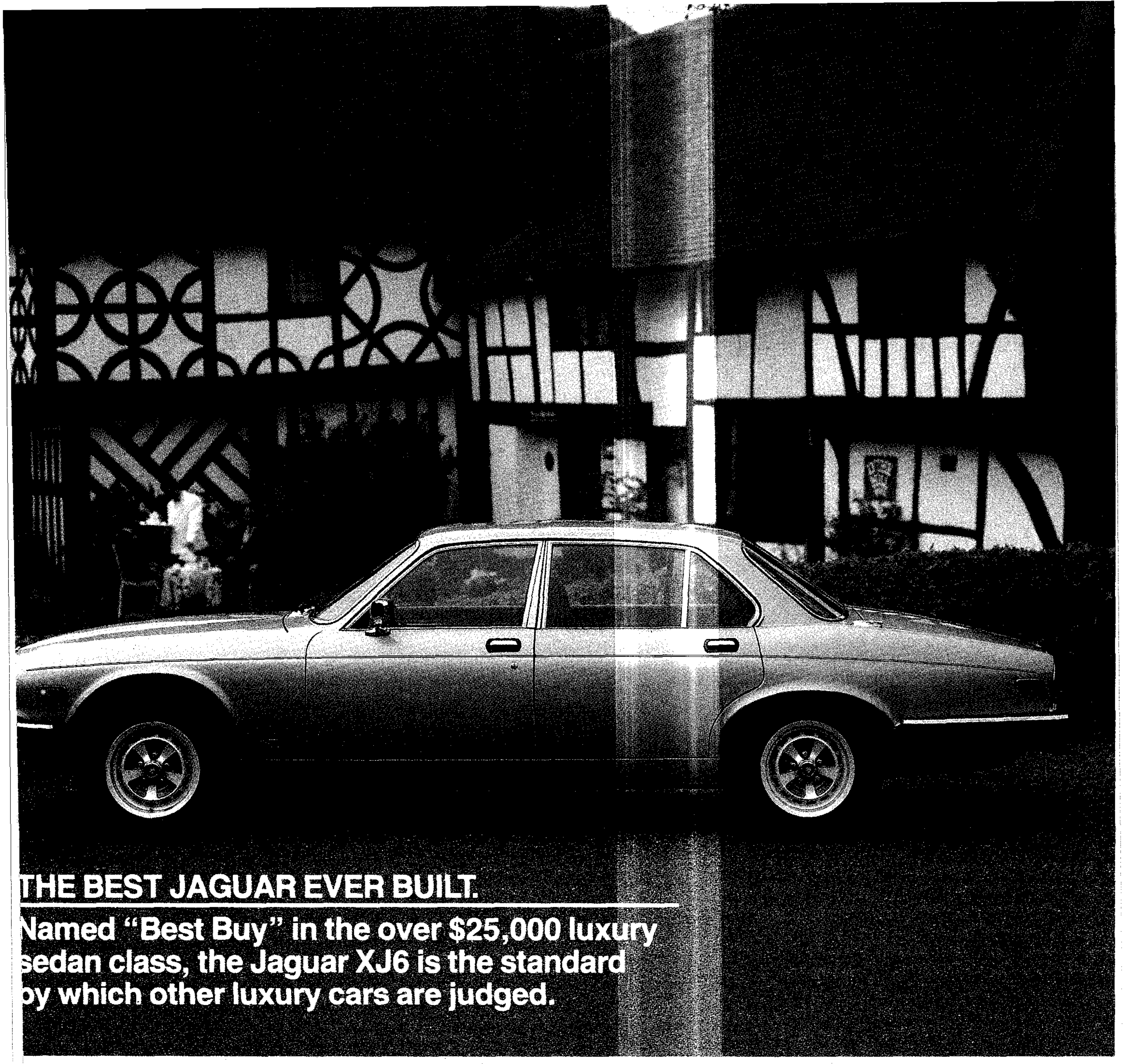

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The criteria that this most honored aguar has established are not easily met. Developed through years of evo- utionary refinement and painstaking ttention to detail, the Jaguar's classic eauty, luxurious appointments and npeccable road manners are testimony to its sterling reputation.

Universally acclaimed as one of the most artful automobiles ever conceived, the Jaguar sedan's gently curv- g silhouette suggests graceful motion ven at rest. It is a shape that endures—a masterwork of automotive sculpture.

Inside the Jaguar sedan's spacious cabin, the driver and passengers enjoy a most elegant setting. Far removed from the typical automobile interior, the Jaguar's cabin is a refreshing retreat, rich with fine leather, rare walnut and comforting silence. Numerous convenience accessories, including automatic climate control, sunroof, a trip computer, an 80-watt stereo sound system and cruise control, make Jaguar motoring a rewarding experience.

For all its beauty and luxury, the Jaguar XJ6 is also an agile and spirited road machine. Utilizing precisely tuned four wheel independent suspension and a rigid chassis, the Jaguar sedan achieves a remarkable balance of raceworthy handling characteristics and supple ride. A six cylinder dual overhead cam engine provides ample power for the most energetic driver.

The object of rigorous quality controls, the 1987 Jaguar XJ6 sedan is backed by a three year/36,000 mile warranty.

Your Jaguar dealer cordially invites you to spend a few very enjoyable minutes behind the wheel of this much celebrated sedan. He'll also be happy to provide full details of the Jaguar limited warranty.

ENJOY TOMORROW. BUCKLE UP TODAY.

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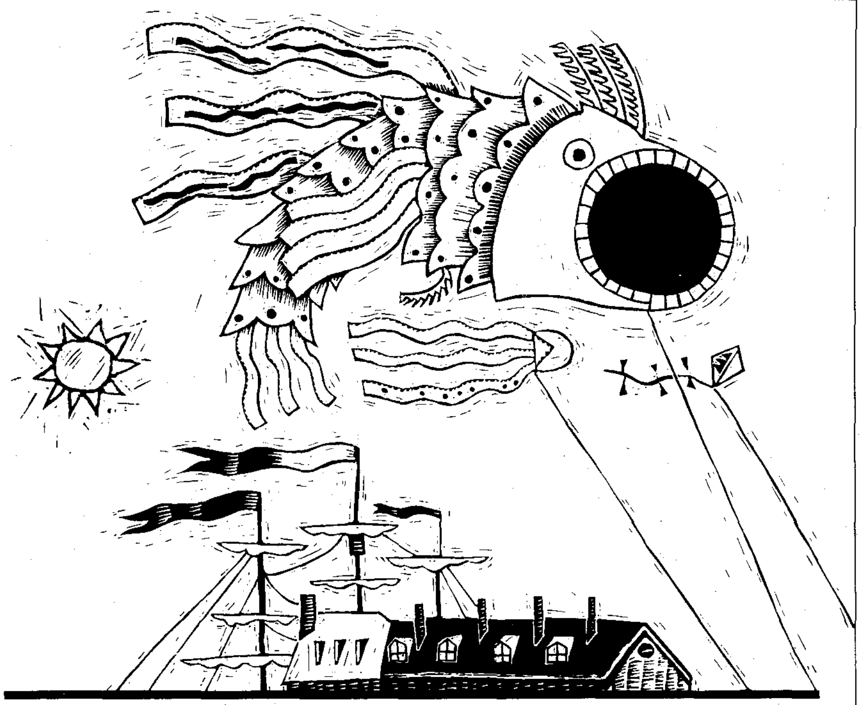
A BLENDING OF ART AND MACHINE



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The Mayflower Hotel

right on New York's Central Park

all of the tenants who are behind in thei rent. Blum acknowledges that 165 Wes 80th Street has been the site of illegal activity for years. In 1978, West Side Community Action, Inc., a nonprofit group took title to the building, but social an criminal problems thwarted its efforts t stabilize it; in October 1985, the city too over. Since then, progress has been slo but sure. Using this single example t make a blanket condemnation of conditions in all city-owned properties does disservice to both the city and the mor than 200,000 tenants who live in cit housing.

Paul A. Crott
Commissioner, Department of Housin
Preservation and Developme
Manhatta

David Blum replies: I based my blea assessment of the conditions at 165 We 80th Street on interviews with resident police, and city officials, including thre from Crotty's department. Those officia portrayed the building's problems as a extreme example of the agency's cit wide dilemma.

AS THE OWNER AND RESIDENT OF ONE the unconverted brownstones on We 80th Street, I feel that David Blum fail to make some vital connections implic in his observations.

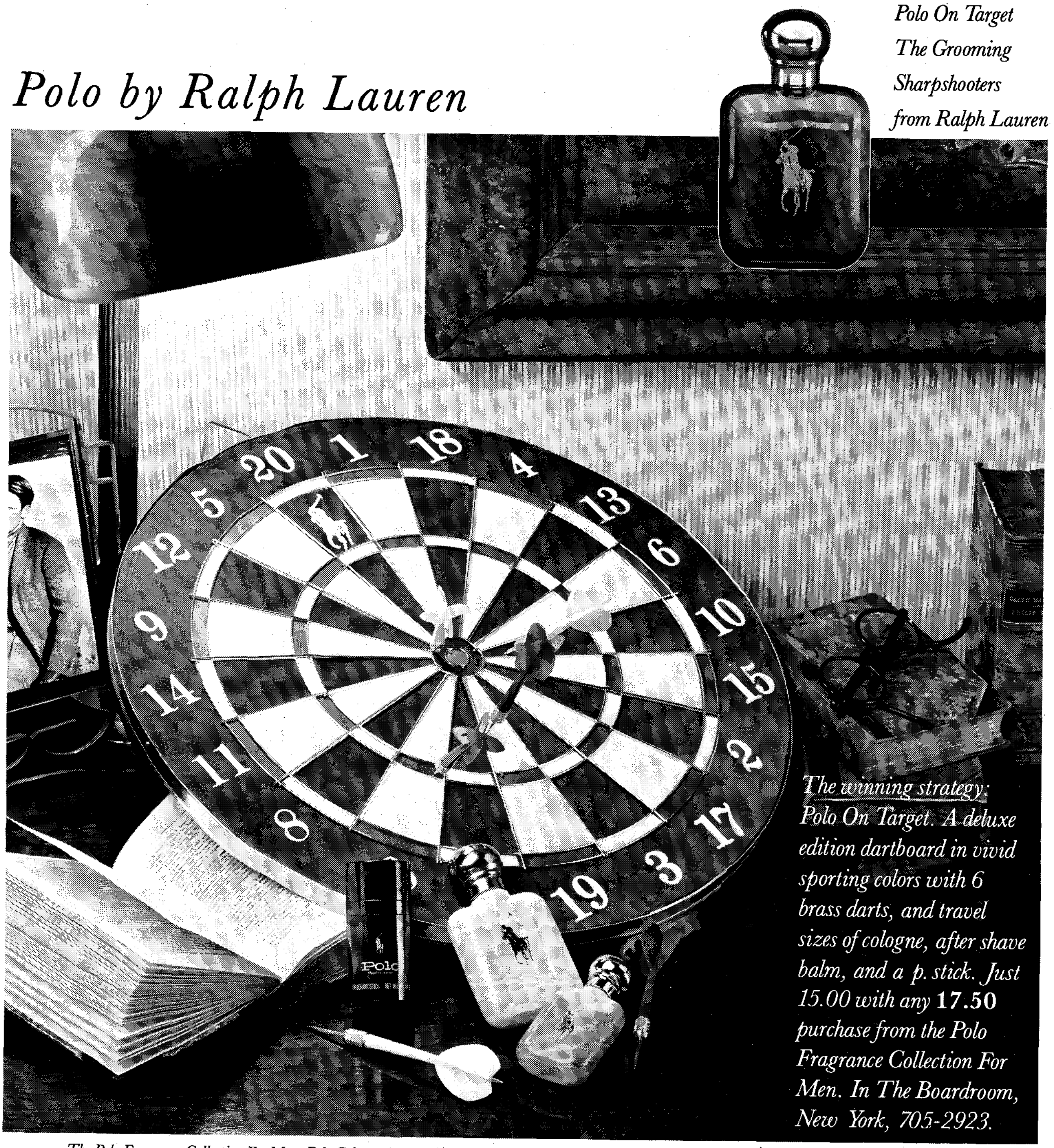
Blum describes buildings that a freshly painted, with clean stoops and r stored woodwork—cooperatives. T sad, run-down buildings, the ones th have "seen better years" or are cramm with tenants, are not yet converted. B cause of their age, these brownstones f under the scourge of rent control a rent stabilization. There is no mid ground: Low rents coupled with l turnover add up to deferred maintenan and decay. Those who purchased ren brownstones in the last decade have d covered, as I have, that there's absolut no incentive or income for renovating. what are the options? Try to convert t building yourself? Sell the building a let the next guy convert? Allow the ho to fall apart, stop paying taxes, a let the city take over? None of these viable options for owners of ren housing.

Finally, Blum implies that the peo living in rental apartments are either welfare and paying no rent or can aff to pay only low rents and don't part of the "luxuries of yuppie life that s round them." On West 80th Street throughout Manhattan, there are m solidly middle- and upper-income t ants living in brownstones and pay rents that are nearly as low as those p by welfare tenants down the block miserable rooms.

Loren R
Manha

Polo by Ralph Lauren

Polo On Target
The Grooming
Sharpshooters
from Ralph Lauren



The winning strategy: Polo On Target. A deluxe edition dartboard in vivid sporting colors with 6 brass darts, and travel sizes of cologne, after shave balm, and a p. stick. Just 15.00 with any **17.50** *purchase from the Polo Fragrance Collection For Men. In The Boardroom, New York, 705-2923.*

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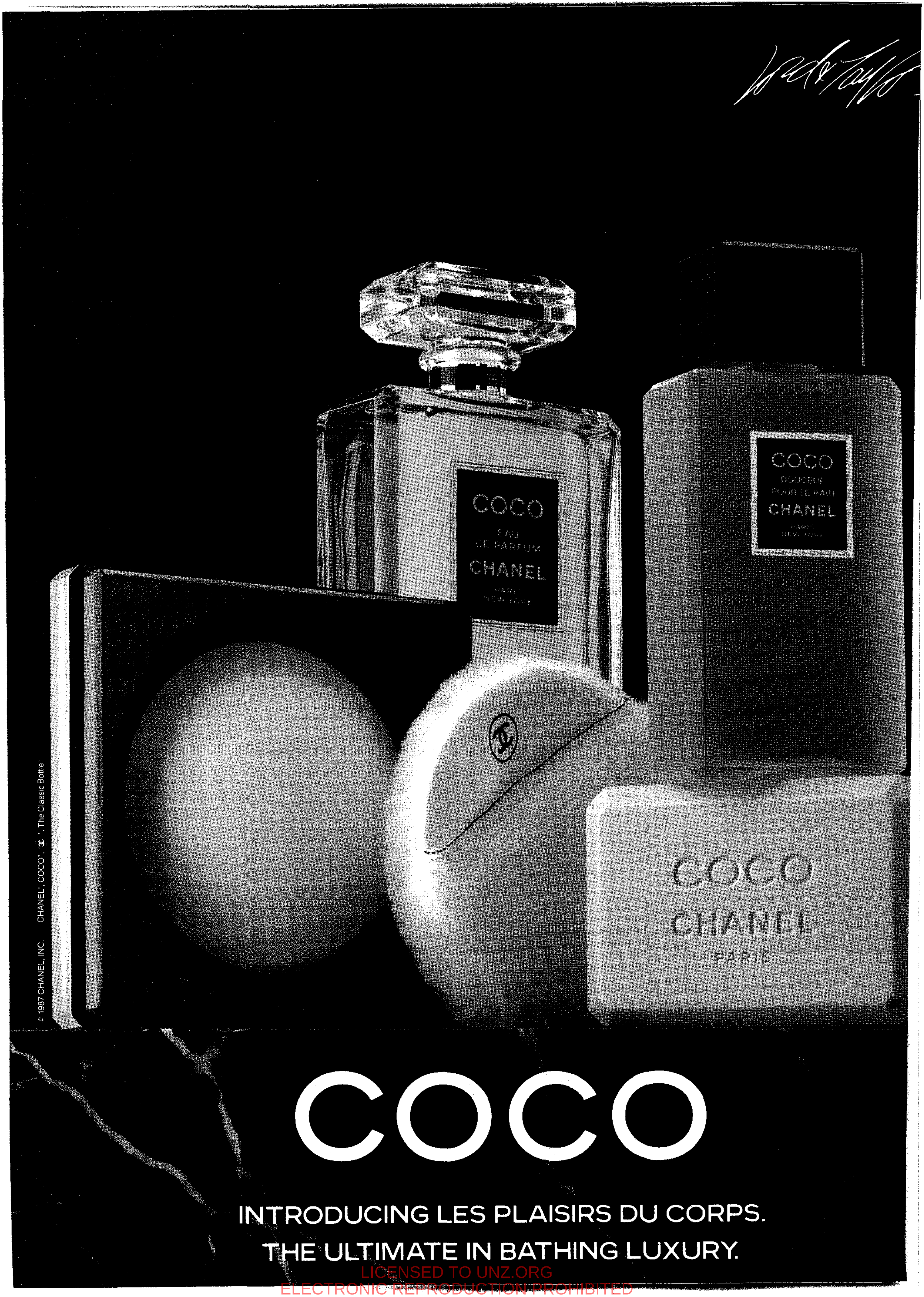
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NEW YORK

INTELLIGENCER

BY JEANIE KASINDORF

BASIA'S BACK...LETTER LOGJAM...PAPERBACK PLANS...IN SEARCH OF GOOD VIBES

JOHNSON HEIRESS ON LAWYERS' CASE

Barbara Goldsmith, the author of *Johnson v. Johnson,* says she has learned that Basia Johnson, widow of multimillionaire J. Seward Johnson, has hired a new lawyer to look into fighting her former ally, lawyer Nina Zagat. Goldsmith says that Mrs. Johnson wants the lawyer, Louis Craco, to find out whether she can force Zagat's law firm, Shearman & Sterling, to reduce the fees that it billed Mrs. Johnson for work that Zagat and others did for her during the sensational seventeen-week Johnson trial.

Johnson's six children sued Mrs. Johnson and Zagat, charging them with conspiring to force Johnson to leave his entire $500-million estate to his widow. They claimed that Zagat's reward was about $8 million, plus almost $900,000 annually for the rest of her life, for her work as executor.

After the trial, both sides agreed to a settlement that gave $350 million to Mrs. Johnson, a total of $169 million to Johnson's children and his favorite charity, the Harbor Branch oceanographic institute, and $1.8-million—what Goldsmith characterized as the "booby prize"—to Zagat.

Craco confirmed that he had been hired by Mrs. Johnson, but said he could not say why she had hired him.

CUTS CAUSE CHAOS IN CBS MAILROOM

The budget cuts at CBS have done what snow, rain, heat, and gloom of night could not. Network staffers are complaining that since the latest round of firings, when the Broadcast Center's mailroom staff was reduced, little of the mail is getting delivered.

"Letters, checks, airline tickets, important documents have been lost," says one staffer. "It is all stacking up in heaps in the mailroom because they don't have enough people to sort and deliver it. When the mailroom staff complained to Jim McKenna, the head of operations, the only thing he said was that they would have to wear jackets."

Says McKenna, "There were modest reductions, but as far as I know, the mail is getting delivered. The dress code will give the mailroom staff some identity in the company."

NEW DEPARTURES AT VINTAGE BOOKS

Random House's Vintage Books division is bringing out a line of nonfiction paperbacks modeled on Vintage Contemporaries, its successful imprint started in 1984 by Gary Fisketjon. Vintage Contemporaries is best known for its paperback originals, including Jay McInerney's *Bright Lights, Big City* and Richard Ford's *The Sportswriter.*

The nonfiction paperbacks—called Vintage Departures—will be first-person adventure stories. The new line, due to be launched in September, will be run by Vintage associate publisher Carolyn Reidy.

"We will do about twelve books a year on journeys internal and external," says Vintage marketing director Jeff Stone. "The first one, *Coyotes,* is by Ted Conover, who disguised himself as a Mexican peasant to research people who smuggle workers across the Mexican border."

JUNK-BOND CONCLAVE BIG DREXEL DRAW

Drexel Burnham Lambert isn't letting a few federal subpoenas cramp its style. The investment-banking firm is holding its Ninth Annual Institutional Research Conference—a.k.a. its junk-bond conference—in Beverly Hills from April 1 to 4. A spokesman for Drexel says that more than 2,000 people will attend, more than in any of the previous eight years. Several of the firm's executives, including Michael Milken, the head of its junk-bond operation, have been subpoenaed in connection with the government's insider-trading investigation.

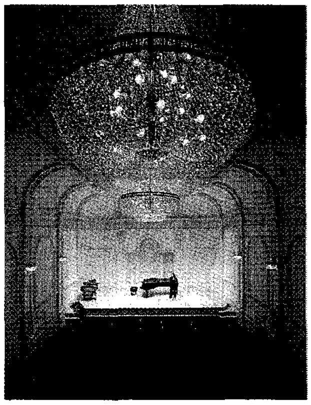
Drexel's spokesman says, "It would be incorrect to call it a unk-bond conference. It's a research conference where people learn about the market." But one investment banker who attended last year's meeting says, "All the corporate raiders who are Drexel clients make presentations. It's the place for all the junk-bond swingers to hang out and talk."

ASSISTANT EDITOR: PEG TYRE

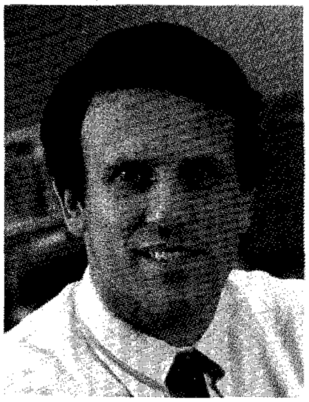
CARNEGIE GETTING SOUND ADVICE

The architects responsible for the recent renovation of Carnegie Recital Hall—now called Weill Recital Hall—are going back to the drawing board to find a way to improve its acoustics. The 268-seat hall, which reopened in January after a nine-month, $1.2-million

BASIA JOHNSON



WEILL RECITAL HALL



MICHAEL MILKEN

tographs: top, Tom Herde/Gamma-Liaison; center, © 1987 Frederick Charles; bottom, Steve Smith/Wheeler Pictures.

PAINTERLY PROSE...LEGAL ISSUES...HOPE SPRINGS ETERNAL...JAMS SESSION

renovation, was praised for its new look but roundly panned for what one critic called "blaring . . . near-painful" acoustics. The architects, James Stewart Polshek and Partners, have hired sound specialists Peter George Associates to test the hall and help come up with a solution.

"The general consensus is that we can make the sound a lot better," says Carnegie Hall managing director Norton Belknap. "But it isn't a simple problem. We have to get a fix on what needs to be done. We may make some quick alterations, like putting up panels or laying down rugs, but structural work would have to wait until the end of the season."

JULIAN SCHNABEL

HOPE COOKE

MUSEUM OFFERING COOKE'S TOURS

Hope Cooke, the former New York debutante who became the Queen of Sikkim, has a new career. She has started teaching a seminar at Yale on New York City social history, and plans to teach a similar course next fall at Sarah Lawrence, her alma mater. She has also become a consultant at the Museum of the City of New York and will lead four of its walking tours this spring. Cooke has been out of the public eye since returning to New York in 1973. Her husband, Palden Thondup Namgyal, was deposed a year and a half later.

"When I came back to New York, I felt so dislocated that I went on almost every walking tour in the city," she says. "Then I started giving tours for the Bank Street College of Education, whose staff had helped me develop curriculum for the schools in Sikkim. I'm also writing a guidebook called *Urban Palimpsest Tours*. A palimpsest was an old tablet that could be erased and rewritten upon and you could still dimly see the old markings on it. It's a good analogy for New York, because I'm afraid that's what we do with our landscape."

SCHNABEL PENS SELF-PORTRAIT

Julian Schnabel is turning from broken plates to prose. The self-promoting painter has written a book about his "art and life" that will be published by Random House in October. The book, whose working title is "C.V.J.: Nicknames of Maître d's and Other Excerpts From Life," will include about 125 color and black-and-white illustrations. ("C.V.J." is the abbreviation for an affectionate message from Schnabel to his wife.) The cloth cover will be a reproduction of a Schnabel painting, which will be protected by a see-through-plastic book jacket.

"I thought I knew more about my work than anybody else, so I should write the book," Schnabel says. "Somebody has called it a journal, manifesto, and travel guide. I began writing it like a conversation, but as I went on, it turned into something different. It's sort of a cross between Charles Dickens and Gertrude Stein."

New York Law Journal

VOLUME 197.—NO. 57

NEW YORK, THURSDAY, MARCH 26, 1987

Securities, Commodities Litigation

A Philadelphia Story

Court Strips Ex-Nazi Aide Of Citizenship

3 Alleged Operators of Scheme Indicted

Celebrities Linked by U.S. To Multi-Million Tax Dodge

In Brief . . . Decisions of Interest

Appellate Division First Department

NEW YORK LAW JOURNAL

NEW YORK LAW: WEEKLY WARFARE

A publishing war is shaping up between two Deerfield Academy alums: *American Lawyer* president Steven Brill and *New York Law Journal* president Jim Finkelstein. Brill is about to launch a new weekly journal, *Manhattan Lawyer*, which he describes as "a mixture of personality journalism, substantive legal issues, and analysis of decisions handed down in the city's courts." The premier issue, due out in September, is being put together by Bruce Rosen, editor-in-chief of *The New Jersey Law Journal*.

At the same time, Finkelstein has hired Milton Glaser to redesign the daily *New York Law Journal* and is talking about starting his own New York weekly. "We are only at the dummy stage, and haven't found a way to make it work economically," he says. "Meanwhile, we are expanding our coverage of corporate issues and individual lawyers."

Has the upstart Brill lit a fire under Finkelstein's staid *Journal*? "Not at all," says Finkelstein. "We aren't competing with Brill. The changes at the *Journal* and the new magazine have nothing to do with his efforts. We are by far the dominant legal publishers, so we don't have to compete."

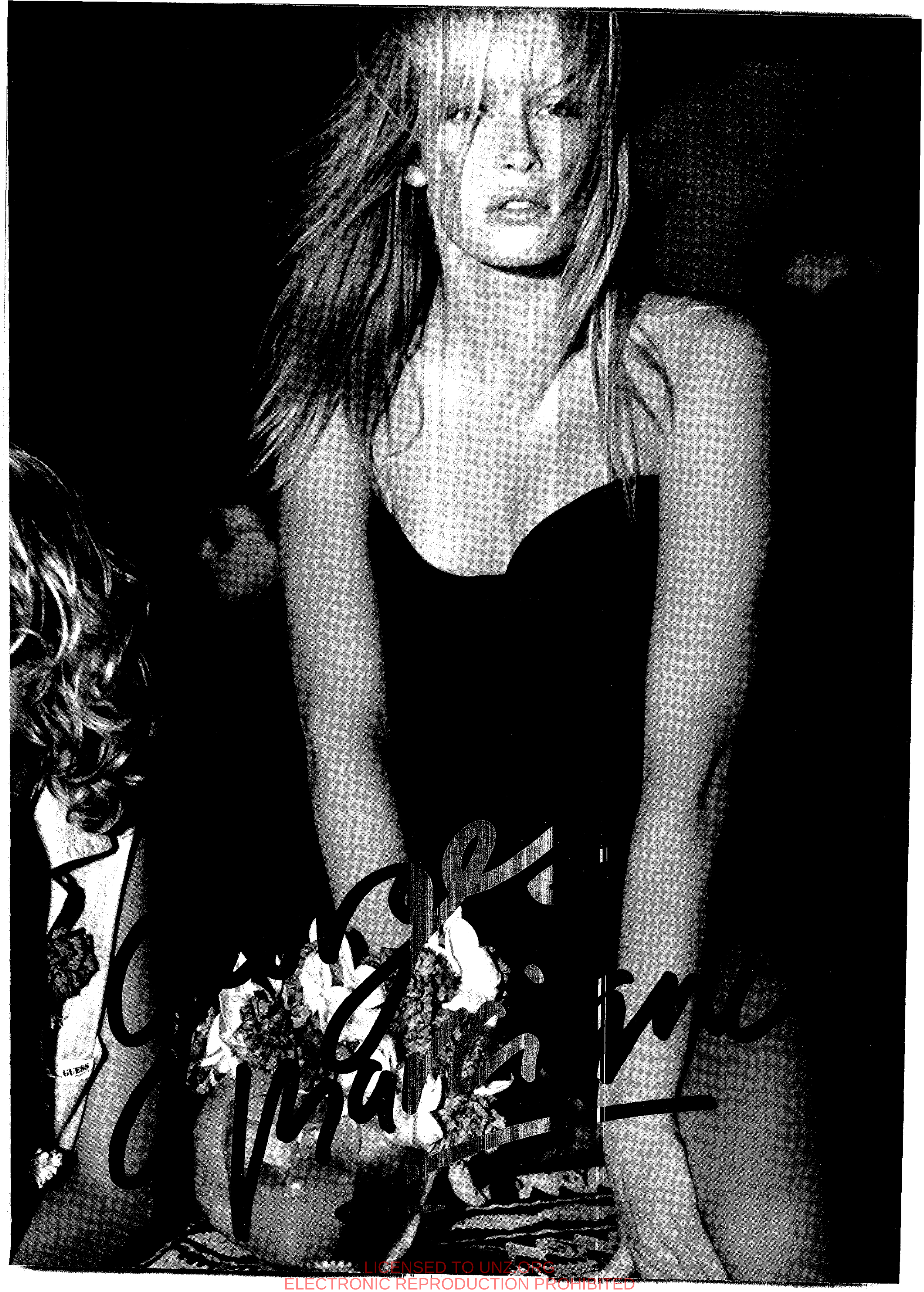
JAMS TEAM SERVES UP SALOON

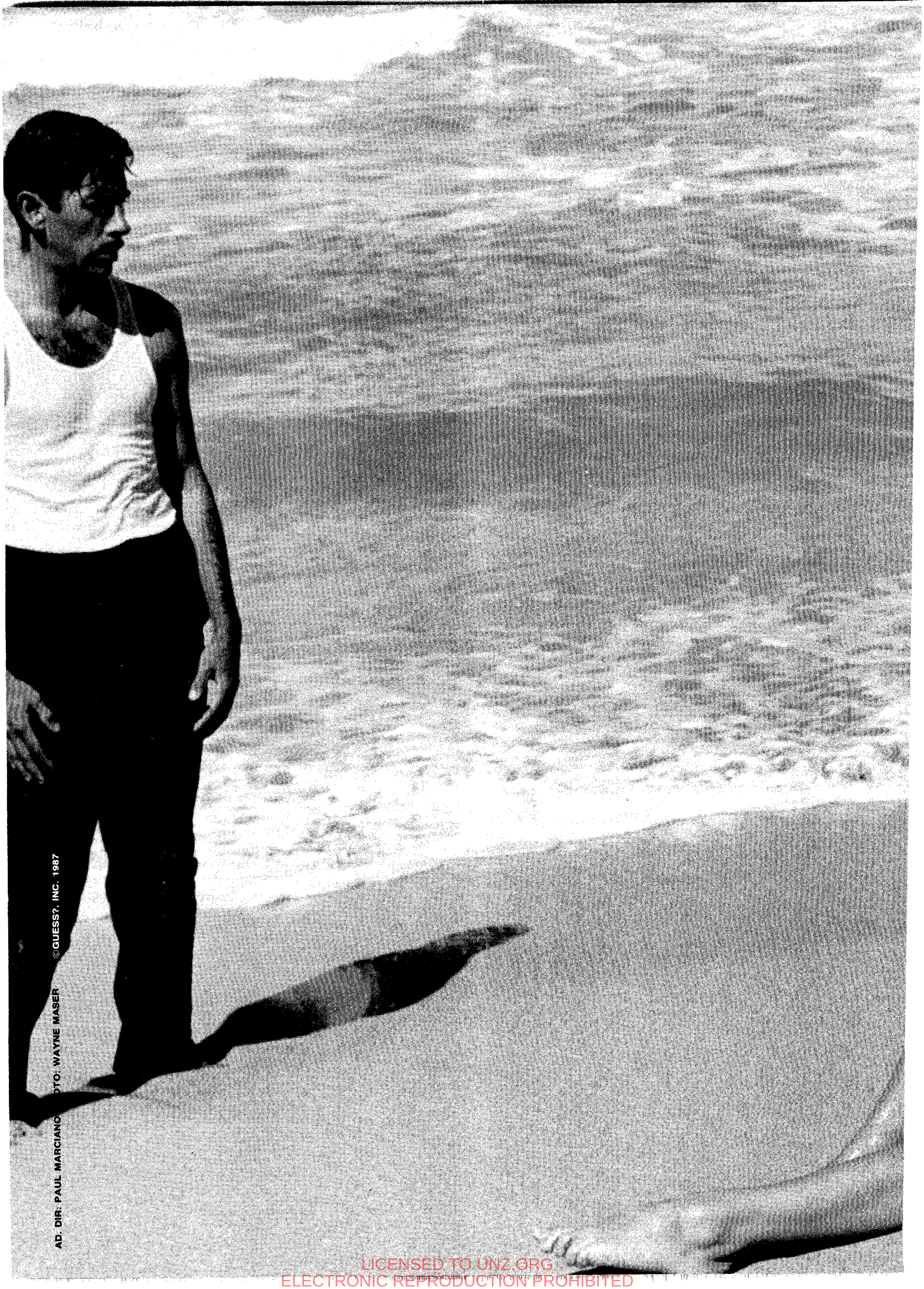
Jonathan Waxman and Melvyn Master, who own Jams, are teaming up with that restaurant's sommelier, Tyson Tinsley, to open an inexpensive late-night "saloon."

The restaurant, which will be called Sagebrush Canyon, will open on Dominick Street, west of SoHo, in May. It will feature bare tables, a long "Montana-style" bar, and plain western food—steak, ribs, "drifter" stew, and "fighter pilot" chili.

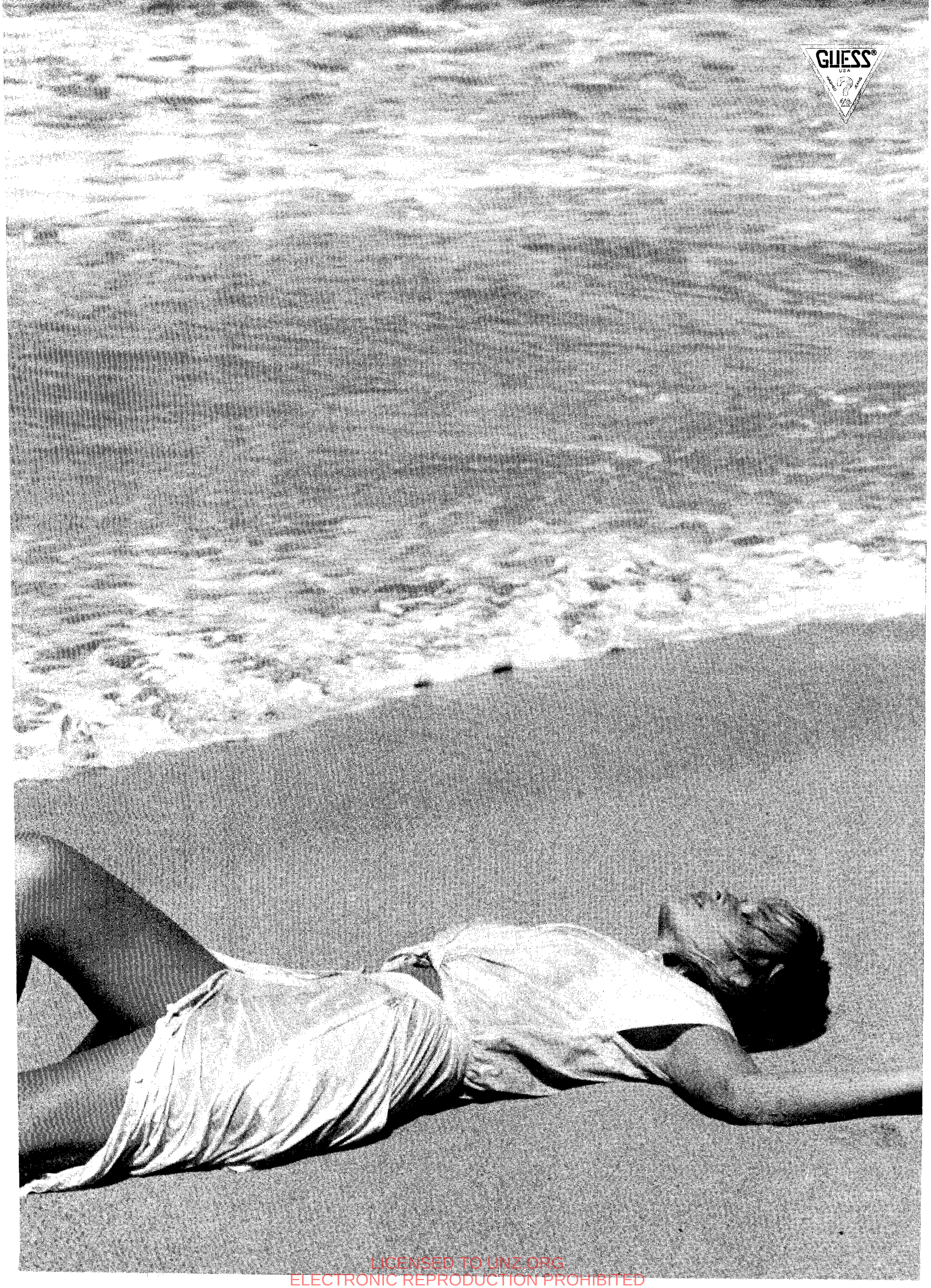
"This won't be a place to be seen," says Tinsley, who is leaving his job at Jams to oversee the new restaurant. "There won't be neon or dramatic lighting. We'll have a limited wine list and no fancy drinks or fussy garnishes on the food. It will be just a plain shit-kicking saloon for night riders, the kind o place where you can go and hide, eat a late dinner, and not spend a lot."

Photographs: top, © 1987 Harvey Stein; center, Erica Lansner/Photorepor


Georges Marciano
GUESS



AD. DIR: PAUL MARCIANO OTO: WAYNE MASER ©GUESS?. INC. 1987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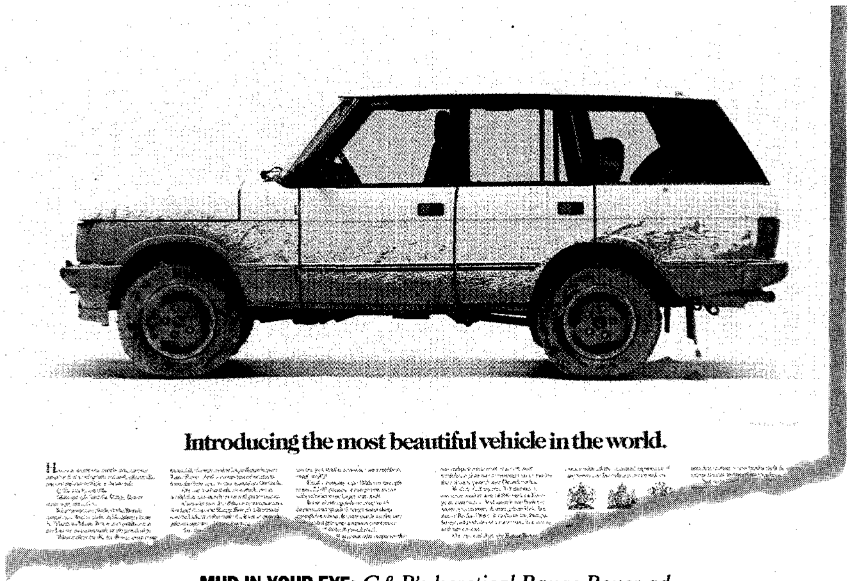
STATE OF GRACE



MUD IN YOUR EYE: *G&R's heretical Range Rover ad.*

A New Dynamic Duo

AT 3 A.M., ROY GRACE WOULD AWAKE from dreams in which he was dying. He felt stifled by the administrative pressures that went with being chairman and executive creative director of Doyle Dane Bernbach U.S. He felt tortured every time he had to kowtow to clients and second-guess them. And he anguished over having to block more than one merger of his agency single-handedly while striving to safeguard—alone, it seemed to him—the ideals of founder Bill Bernbach.

After one particularly harrowing meeting at which a board member urged an unsuitable campaign to win an account, Grace knew that after 22 years at DDB, he couldn't take it anymore. He hobbled back to his office, dismayed and disgusted, and found his colleague of eighteen years, executive vice-president and creative director Diane Rothschild, waiting.

"Want to open an agency with me?" he said, half-jokingly.

"Yes," she replied, with a steady gaze.

It took a year—with long pauses—for the jest to turn serious. And then on January 15, 1986, over lunch at the Helmsley Palace Hotel, the pair who together and separately had been showered with hundreds of awards for their work on Volkswagen, Chivas Regal, IBM, Alka-Seltzer, and Mobil Oil Corporation decided to break away. *Their* agency would be different: It would limit itself to a few highly visible accounts that would be handled by Grace and Rothschild; it would stay small and avoid bureaucratic red tape.

In fourteen months, Grace & Rothschild has created nine print ads and four commercials—plus one that will never run, unless Jim "Bonds Are My Baby" Lebenthal has a magical change of heart. The agency has attracted four accounts billing more than $24 million, turned down half a dozen others (including one for $5 million because the format was too limiting), and walked away from the chance to pitch a $7-million account requiring some work for which it wouldn't be compensated. It was fired by Lebenthal & Company, with whom it is legally entangled.

The agency has also rented new space three times the size of its current quarters and has grown from 2 to 21 staffers. Never along the rugged way have the principals regretted their decision or doubted that they would make it.

"DDB was no longer the agency it was with advertising that we were proud of," says Rothschild, 41. "A lot had to do with going public, and that our clients were no longer underdogs but overdogs. Good work is hard enough to do by itself. With internal pressure, it's almost impossible."

WORD FROM THE MOUNT: *Take care of yourself.*

"A once-personal service business had become an institutional commodity, ground out by volume, not quality," adds Grace, 50. "For all its madness, DDB represented the best in ourselves and in an agency. That was before the pragmatists took over. DDB was like one of those stars that died a million years ago and you still get the light. I was traveling on that star, and saw it was dead. For a long time, we fooled ourselves, believing the illusion that we'd turned around the *Queen Mary.* But the ship was sinking, and it was impossible to keep her up."

The new agency is a dinghy, compared with the ocean liner the partners bailed out of. "Here you just yell down the hall and it gets done," says Grace, who insists that the agency will remain small. That certitude has raised eyebrows on Madison Avenue.

"Roy hated bigness, administrative tasks, and badgerers," recalls Barry Loughrane, former president and CEO of DDB and now, since its merger with Needham, Harper, chairman and CEO of the Diversified Agency Services division of Omnicom. "He wished for the agency to be smaller and simpler. But the reality was, rightly or wrongly, we were past the boutique days. In the agency business, growth is an insidious factor. It's hard to be successful and stay small. I don't know if it's a realistic goal, but I know it's a difficult one. Success breeds success, especially when you have good young people working for you who want opportunity."

Counters Grace, "People say we're lying when we claim we're going to stop when we feel we're losing control. If we did otherwise, we'd be right back where we started."

To get there would be as arduous as climbing the Himalayas. First, the fledgling agency needed business—and the right kind. "We've been absolutely disciplined, taking only long-term accounts and staying away from the dogs," says Grace. Consequently, a computer company that wanted ads in Japanese, a comic-book publisher, a wig manufacture that sells primarily to Orthodox Jewish women, and a plethora of real-estate accounts were turned away.

People suspected that G&R had DDB

accounts in its pockets when, in fact, all the agency had was the space it had sublet from the Weather Channel, a roll of carpeting from Einstein Moomjy (which cost more than expected), and a couple of containers of coffee.

It was in this setting that Rothschild and Grace outlined their future. The present was not so rosy. A congratulatory magnum of Dom Pérignon had been stolen, and furniture movers, observing the walls lined with Clio awards, thought G&R was in the trophy business. But the partners were undaunted. "I've been in advertising for over twenty years and was supposedly one of the best," says Grace. "If clients didn't come to me, I don't think I'd want to be in the business."

Nonetheless, Grace and Rothschild decided to give themselves eighteen months before.... They never got to the "what if."

That's because within two months, Range Rover of North America, Inc., had wheeled into G&R. Its president, Charles Hughes, previously marketing director of VW, had known the partners at DDB. He was looking for strong creativity and marketing savvy, and also a way to capitalize on the company's Britishness. "G&R has demonstrated marketing acumen," says Hughes. "It has more than delivered."

G&R's first offering was heretical: a mud-splattered Range Rover under the headline INTRODUCING THE MOST BEAUTIFUL VEHICLE IN THE WORLD. A second pictures the car on a steep incline. IT GIVES NEW MEANING TO THE TERM UPWARD MOBILITY, proclaims the headline.

A TV commercial opens with the classic hairpin-curve shot. Mozart plays in he background, while the viewer waits or the car to materialize. It finally does—not from the road but from the ide of a mountain. A pleasant British oice assures viewers that they'll "undoubtedly be seeing these exceptional ehicles on the road." But as the Rover uddenly heads off—and up the hill gain—the speaker changes his mind. Or maybe not," he says.

Whittle Communications was the secnd account to sign on. "I chose G&R because I felt we'd get the attention of he principals," says chairman Christoher Whittle. "That's important when ou need high-level creativity. And here's an interesting parallel in our phisophies in limiting growth and taking nly a few advertisers. I'm thrilled by the ork and the collaborative process that roduced it, though if I had to have my wn way, G&R wouldn't be the place to t it. They're strong-willed, and they ght for their ideas. They convinced me run an ad that lacked a certain cereal quality by subtly reintroducing it

Business leaders face many delicious decisions at our daily buffet.

Two tiers of sumptuous delights offer many savory options. Whether for breakfast or lunch, every buffet is a superb French bounty. For lighter eating, try our cold-salad buffet with delicious fresh fish and low-calorie desserts. Or meet over our weekend brunch before shopping or a matinée. Conveniently located on W. 57th Street just off Avenue of the Americas. Telephone, 245-5000. Buffet Breakfast
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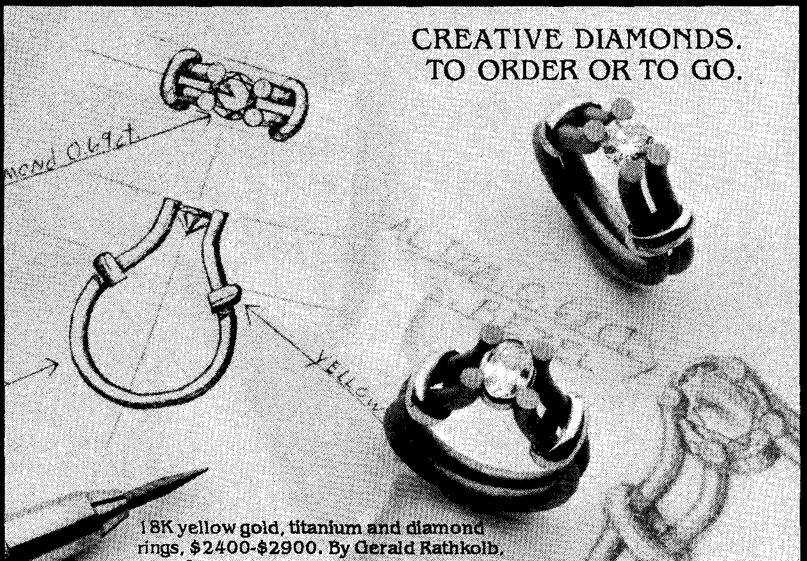

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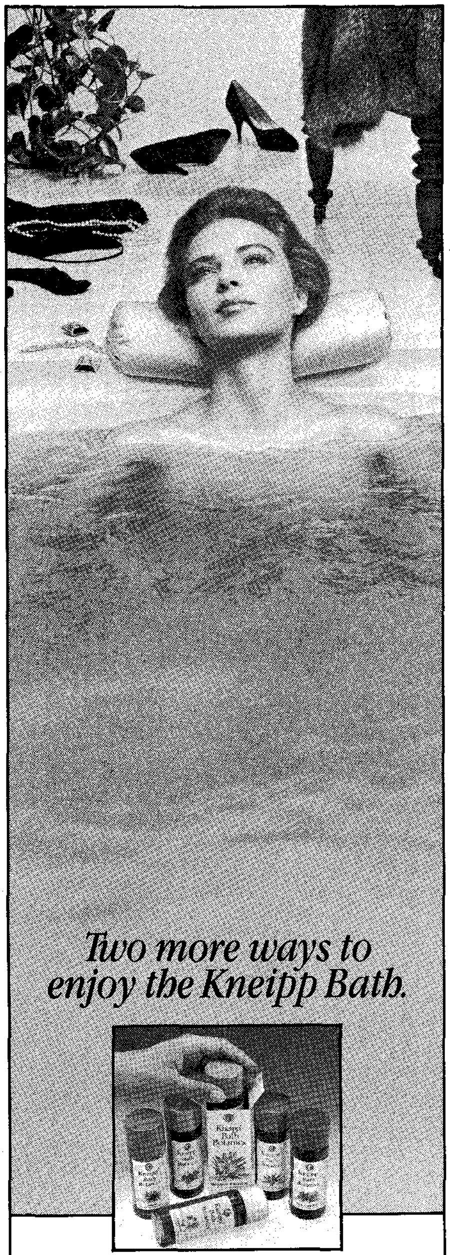

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Now there are two new blends for you to enjoy. EUCALYPTUS, a relieving fragrance for easing the discomforts of the cold season. And bracing LAVENDER for energizing your senses.

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The Kneipp Bath Botanics.

FATHER
SEBASTIAN KNEIPP
(1821-1897)

time and again. Now it's run and gotten tremendous response."

That ad showed a baldish man in apron and heels, carrying, among other things, a basketball and mop. AT LAST! A MALE/FEMALE 18–49, read the headline, while the text pointed out that advertisers often waste their money on the wrong audience—heaping after-shave commercials on audiences brimming with women, for instance. Other ads attack mass advertising: One features 682 miniature TV screens, declaring it a blessing that a TV station can broadcast only that many spots a day. Another ran "Afewwordsaboutclutter."

Soon after Whittle assigned G&R its business, the Mount Sinai Medical Center came in for a cure. "We weren't looking for an agency with strengths in account management, planning, or research but one that recognized the importance of good strategy, and could execute it brilliantly," says Natel Matschulat, vice-president of marketing, public affairs, and development at Mount Sinai, who made marketing history as director of the "I Love New York" campaign. "This, G&R has done," says Matschulat.

"It's the most difficult account we've ever worked on," says Rothschild. "It's breaking new ground. There are so many cliffs to fall off of, and not all problems are solvable. We resolved to go emotional, but not do a Bud commercial that raises goose bumps: This is life and death. We had to be sensitive and not exploitive. We tossed away a lot of footage that seemed manipulative and overpromising."

What remained were vignettes of people in far-off lands who had been helped by techniques developed at Mount Sinai. "A man in Holland is alive, thanks to a hospital in New York," begins the "Mount Sinai. Take Good Care of Yourself" spot, while the text on the screen identifies the locale as Amsterdam. "A Swiss woman can speak again because of a hospital in New York. In Sweden, a child with hemophilia can lead a normal life because of that same hospital." The scene shifts to Mount Sinai, where a Hollywood-type doctor walks the corridors. "And while people around the world are helped by procedures developed by doctors at Mount Sinai," the narrator goes on to say, "people in New York have something even better: the doctors themselves."

G&R's snappy creative solutions also helped reel in Paddington Corporation's $11-million J&B Scotch account in January. That catch, however, didn't help the agency in its brush with flamboyant Jim Lebenthal. When G&R first presented a storyboard showing non-municipal-bond holders throwing money out the window, Lebenthal was ecstatic. "I love it," he gushed. Then, after the storyboard was shot, Lebenthal dictated what he considered "minor changes," and ordered the agency to "do my bidding." G&R didn't, and tried to resign.

"I did exactly what would have made Pablo Casals angry: I told them how to do frets and hold a bow," says Lebenthal, who subsequently fired the agency.

"I didn't abide by the rules that clients are supposed to know about bilge pumps but not about the English language," says Lebenthal. "I had my hand on their scalpel. They were trying to be pure to their concept—the reason why they left DDB—not to take guff from clients again. And I was atoning for being me. We were both on these purist kicks and headed for a fallout."

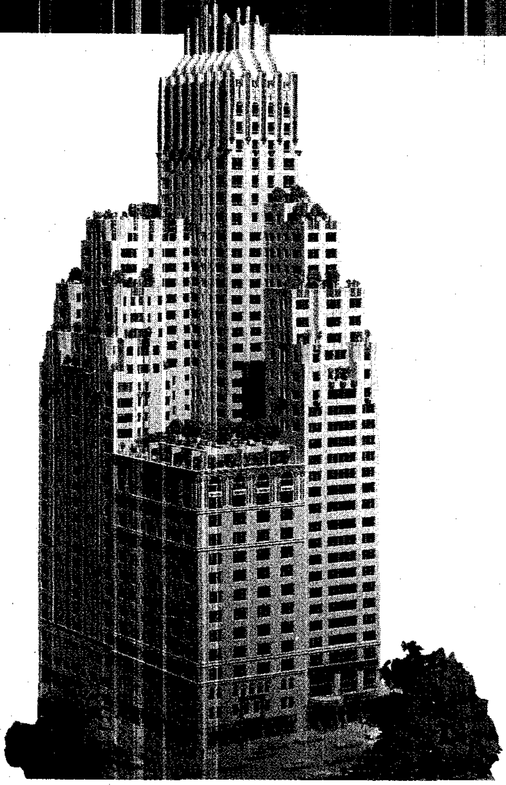
The falling-out between Lebenthal and G&R came five months after their honeymoon. "No question, their analysis of our business was right on target," says Lebenthal. "We needed emotion rather than intellect for our ads. Their line 'Call Lebenthal because it's crazy to keep throwing money away' alkalizes resistance. But while that proposition and storyboard swept me off my feet, the execution was despicable. I'm profoundly respectful of their generalship but not of their journeymanship. I'll bet they've learned something from this—that they'll go in for a little more showmanship, more petting and stroking of clients, acts which threatened the religion of their new agency."

Says Grace of his learning experience, "We'd heard Lebenthal had been through a dozen agencies, but we saw it as an opportunity to get a big TV account quick. He's so charming that you get to believe that you're Mr. Right."

The rift with Lebenthal hasn't diminished the view that G&R may, in the long run, achieve its goals. "I'm certain they'll be successful," says Whittle. "They'll be what they want to be—a small agency with a handful of clients that they give excellent service to."

Adds Rothschild, "In years to come we're going to look back and laugh. Bu so far, we're not laughing. It's been a yea working for ourselves and not having t put up with administrative problems— year in which we've done what we intended to do and are seeing the results There are always compromises, but wor won't be mandated or dictated by clients No one's come here because it's a saf choice, or because we have the best research department. They come becaus of the creative product.

"It's going to take a long time for th scar tissue to heal," she goes on to sa referring to the bad old days at DD "We were afraid we'd forgotten how t do great advertising." ■



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PHOTOGRAPHY BY © ANGELO LOMEO FROM CIRCLE OF SEASONS

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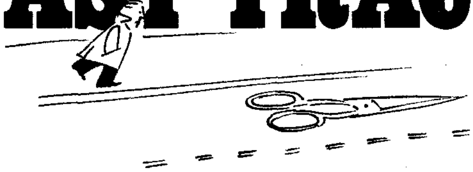
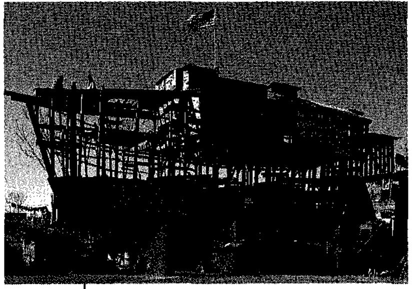


CIVICS

Tawana's Ark

IN NEWARK'S CENTRAL Ward—the burned-out heart of the city, ravaged in the 1967 riots—there's a symbol of hope: An unfinished ark, nearly 100 feet long, 31 feet high, 20 feet abeam. Kea Tawana, an impoverished Japanese American woman, began building the boat in 1981, using materials she'd scavenged from abandoned churches, factories, and other buildings. But the City of Newark is planning to demolish the ark.



Newark to ark: Drop dead.

"It's the only ark that's been built in 5,000 years," says Tawana, 47, the daughter of a Japanese mother and an American civil engineer. Her mother was killed in a World War II bombing raid, and after the war Tawana came to the United States and was raised in foster homes and orphanages. Her schooling stopped with the sixth grade, but—as the ark attests—she's a self-taught jack-of-all-trades. She lives under its stern in a house she built.

The poet Amiri Baraka has called the city New Ark, but Tawana is building her ark for another reason—her life on land just isn't safe. Many who have watched the ark take shape see it as a memorial to the lost community of the Central Ward, a symbol of rebirth. But city officials planning new middle-income housing in the area see it as an eyesore that violates city codes. After April 13, they plan to bulldoze the ark.

Tawana—who wants to finish the ark and get it into the water—says she'll fight, and has thrown a "Concert for a Dying Ark." But the city says it won't be swayed. "It's an illegal structure," says Jack Yablonsky of the Newark Department of Land Use Control. "She's squatting on property that doesn't belong to her. It's a nice story, but hey, it's gotta go."

CHIP BROWN

BRIEF LIVES

THE SOUND OF SUCCESS

PETER, PAUL & MARY COMPETE WITH Force MD's for Best Vocal Group. Billy Idol competes with Billy Joel, the Lounge Lizards with the Jazz Messengers. It doesn't sound like the Grammys, and it isn't: The second annual New York Music Awards (April 4 at the Beacon Theater) recognizes the talents of New York–based musicians. It also realizes the vision of the husband-and-wife team that created the event, winning the support of record labels and garage rockers alike.

"It takes the focus away from England and L.A.," says Robbie Woliver, 38, who started the awards with his wife, Marilyn Lash, 31. "It's reviving New York's music community. The Grammys are too slick and don't represent what's going on in New York."

Woliver and Lash, who wear dark clothing and have dark curly hair, came up with this bright idea while running Folk City, the Village club they bought in 1980 (and closed in 1986 when it lost its lease). "We'd started booking new bands," says Woliver, a former music reporter, "and saw that the scene was becoming more vital. We felt there should be a forum to celebrate it."

By enlisting media rather than corporate sponsors (the New York *Post* and WPLJ-FM last year; the *Post,* K-Rock, MTV, BMI, and Ron Delsener Enterprises this year) to underwrite the event, the awards got instant exposure. Record companies endorsed the idea, local writers and musicians got involved, and the show gained quick credibility. "It happened so fast," says Woliver, "it surprised us."

The show's 48 awards categories came from "the writers, artists, record-store owners, and industry people—we wanted the New York music community to tell us what *they* wanted to see," says Woliver. The insiders make the nominations, and fans (and critics) vote on them. The result is a mix of new and old New York groups. "Force MD's, despite their name, sing sweet group harmony. By having them together with Peter, Paul & Mary, each group's fans will find out about the other. Mixing artists gives the young ones credibility." (The backup band at last year's show, the Smithereens, has been nominated for six awards this year.) Lou Reed is the headliner; presenters include Miles Davis, Gregory Abbott, Run-DMC, and Suzanne Vega.

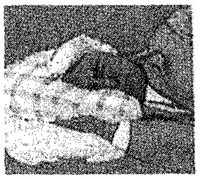
Woliver, Lash: A party for New York music.

Woliver and Lash work year-round on music awards—including a new one, in Boston. "It's a very busy time for us right now," he says. "Marilyn's pregnant with our first child, so it's like giving birth to two things at once."

STANLEY MIESE

Photographs: left, Camilo J. Vergara; bottom, Patrick Harbron/Sygma. Illustration by Guy Bill

MR. PEEPERS'S NIGHTS: Dangerous Liaisons



BEFORE I MET HELMUT NEWTON, I thought I understood him. Had I not woken up from the violence of some nightmare and seen briefly in the dark with Newton eyes?

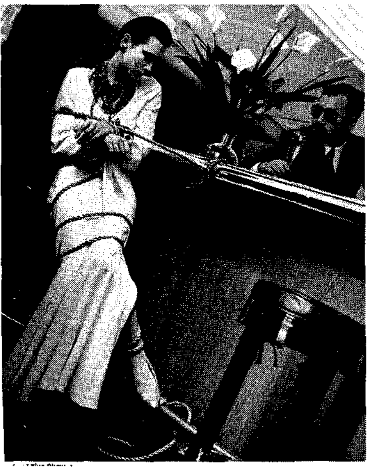
Robert Evans told me Newton was coming to New York with his new magazine, *Helmut Newton's Illustrated,* inspired by the Berlin pictorials of the twenties and thirties. The theme of the first issue is "Sex and Power." It is 32 thick, large pages of black-and-white pictures, briefly captioned, some wickedly paired. It will appear perhaps twice a year, and sell for $12. It starts right off with Andy Warhol on the cover asleep in a leather coat in what could be his death pose, but isn't. The first picture is of a rearing horse, followed by David Lee Roth in taut leather pants, chained to a fence. Helmut likes Cyclone fences and satin. Things that shine, evening beards rubbing on collars, and then . . . but no, it was only the headwaiter signaling me. The Newtons stood at the outer door, banned. The staff was studying Helmut's white sneakers and jeans and his scarf. They were looking intently at June's red shoes.

So we went next door to Rumms. I dropped a pen, and for a minute, we all went crawling under the table.

"We only have summer clothes," Helmut explained. "June and I live nine months in Monte Carlo, three in Hollywood." June is well known as the photographer Alice Springs.

I asked Helmut about the Warhol cover in which Warhol looks dead. It's an old but prescient shot, which displeases Newton.

"The *Illustrated* is never meant to reflect any present news or situation. Ever," he said. He had wanted Paloma Picasso with her monocle—"I like girls with monocles, you know"—but Paloma didn't like the picture.



The Chows, Evans and son, Hefner and Carrie Leigh.

and things that are dark with what D. H. Lawrence called "blood consciousness." They are things that come when he lies down, like Winston Churchill, for his relaxation. Sigourney Weaver dressed as a man. Prince and Princess von Thurn und Taxis on and off their yacht framed by their "handpicked" crew. Claus von Bulow next to his young portrait in his comatose wife's apartment. Jack Nicholson with Robert Evans as the two Jakes. Mickey Rourke in a urinal. Tina Chow tied to her husband's bar at Mr Chow in Beverly Hills. Helmut likes the gross and bloated, like Bubbles Rothermere, Larry Flynt caged in his wheelchair, nd the corrupt fat fingers of the woman on the back cover.

I have two favorites: One is Hugh Hefner in his silk pajamas sucking on a diet Pepsi while the latest girl stands isconnected in the Helmut Newton manner. The other is Robert Evans with his son Joshua, because it says all that ver has to be said about male beauty, love, and time.

There was something appealing about meeting June and Helmut Newton at Christ Cella. Big American men spilling ver their chairs; slabs of beef; innocent photos on the walls f sunsets and astronauts. I thought of Helmut's classic icture in *White Women* of the girl with the raw steak macked to her black eye, next to which he had written, "My other always said, 'If you have any problems, Helmut, on't tell us, tell the doctor'; and my father, screwing in his onocle, used to say: 'My boy, you'll end up in the gutter.' "

And suddenly I got a Newton vision. A big hunk of a oman in a lynx coat walks in, heads turn, jowls with "She has her father's hands and a beautiful torso. White, like marble, beautifully rounded, beautiful breasts."

"What about this horse?" I asked, pointing to the first shot. "Is it a gelding?"

"I don't know. I hate horses. When I met June in Australia in 1947, she was a girl from a farm and she made me ride twice and I kept falling off."

"Hel, what are you having?" said June.

"I'm the ideal husband," said Helmut, who has been married for 38 years. ". . . I'm not perverse. I'm not terribly interested in young girls." A man who was with us mentioned Elvis Presley, and how young Priscilla Beaulieu was when Elvis brought her to his house in Tennessee and how Elvis liked her white cotton underpants.

Helmut leaned forward. Way forward.

But now I was no longer afraid. I knew we saw with different eyes—my idea of a large dark space being the lobby of the Madison Avenue Presbyterian church house, and his being the Villa d'Este, through which a woman nude under her open fur coat walks in high heels and black stockings, maybe followed by a dog who is up to no good, maybe leashed herself. Yes, we had different preoccupations. His, at least as reflected in *White Women,* tending toward women with women, women with one breast bared, backs, boots, and bondage, swimming pools, riding crops, rears, murders. I like to photograph trees; Helmut likes to photograph "Wibeke riding her husband's mechanical bear."

Helmut is probably the only man *(continued on next page)*

graphs · Helmut Newton's Illustrated.

(continued from previous page) I know who can say things like “She is the first girl I photographed in a surgical corset” or “The giant was horrible-looking, but we gave him a haircut and had a carpenter make him some eyeglasses and we made him a special dinner jacket because I wanted him to look nice. He looked like Yves Saint Laurent by the time we finished,” and after a while make these things sound normal. You sort of get used to them.

HELMUT SAYS HE DOES NOT DO MUCH FASHION photography anymore. He did it for 50 years, starting when he was 16. He was thrown out of school because he was useless—all he was thinking about was girls. “I'm still not far from the gutter, I'm glad to say,” he told me later. “I like it down there.” When he worked for French *Vogue,* his purpose was the glorification of the matrons of the 16th Arrondissement. He forgot all the girls' names. “I called them sweetie and darlin'.”

I asked about his life after Germany in the thirties, before he went to Australia. He called it his dark period.

“It's dark and we keep it that way,” he said. In Australia, he was very poor, but he refused to do anything except take the pictures, so he did baby layettes, and knitting-book stuff. When June, then an actress, modeled for him, he stole her fees. “I love women. I spent my life photographing women. Women always helped me in the dark period.”

He likes to photograph them “physically very tall, big. I feel secure and sheltered. My camera is often low because I like the feeling of looking up. I like superwomen, physically strong and masterful. Not that I'm a masochist.... Did you see that girl over there? Not great-looking, but tall to that bloody ceiling, and it's interesting.

“Do you want this, Junie?” he asked, trading steaks, because his was not bloody enough.

“I might, Hel. Don't put it all on your plate,” she said as I drank my dinner.

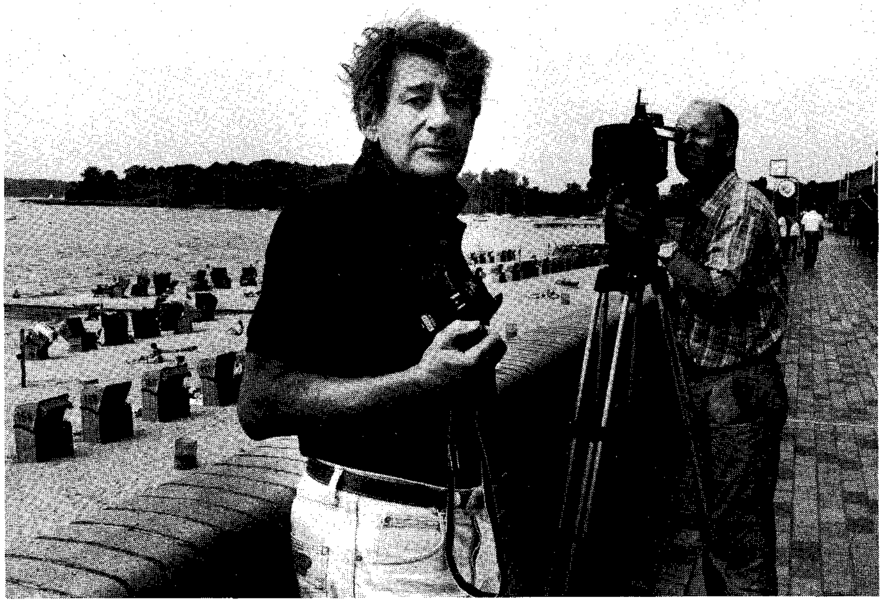
“This is my baby,” he said, looking at the logo of *Newton's Illustrated,* which reproduces the typeface of the *Berliner Illustrirte Zeitung,* which he read when he was a bourgeois little boy. June is the art director, and Helmut insisted on photographing the ads so it would look all of a piece.

WE SPOKE ABOUT LITTLE WOMEN. “I LOVE THE IDEA OF carrying a little woman around in the pocket of my jacket where I keep my pochette.

“I like the upset of scale. I fell under the spell of *Dr. Cyclops.* I was very influenced by sixties B films. *Creature From the Black Lagoon,* young people on the highways at night.” So he photographed girls in bathing suits driving convertibles through the night for English *Vogue.*

“Bob Evans told me that you told him that you can get any woman in the world to pose nude for you,” I said. “If they say no and then they say yes an hour later, you'll say, ‘It's too late now.’ ”

“It's never an hour later, it's years later,” said Helmut rather sadly.



Newton (left) in Berlin.

“Evans also told me you photograph with no lights, only natural light. And almost no equipment.”

“When I did Mel Brooks, he asked me, ‘Where are your lights?’ I said I didn't use any. ‘Available light. Available Jews,’ said Mel. A darling man.”

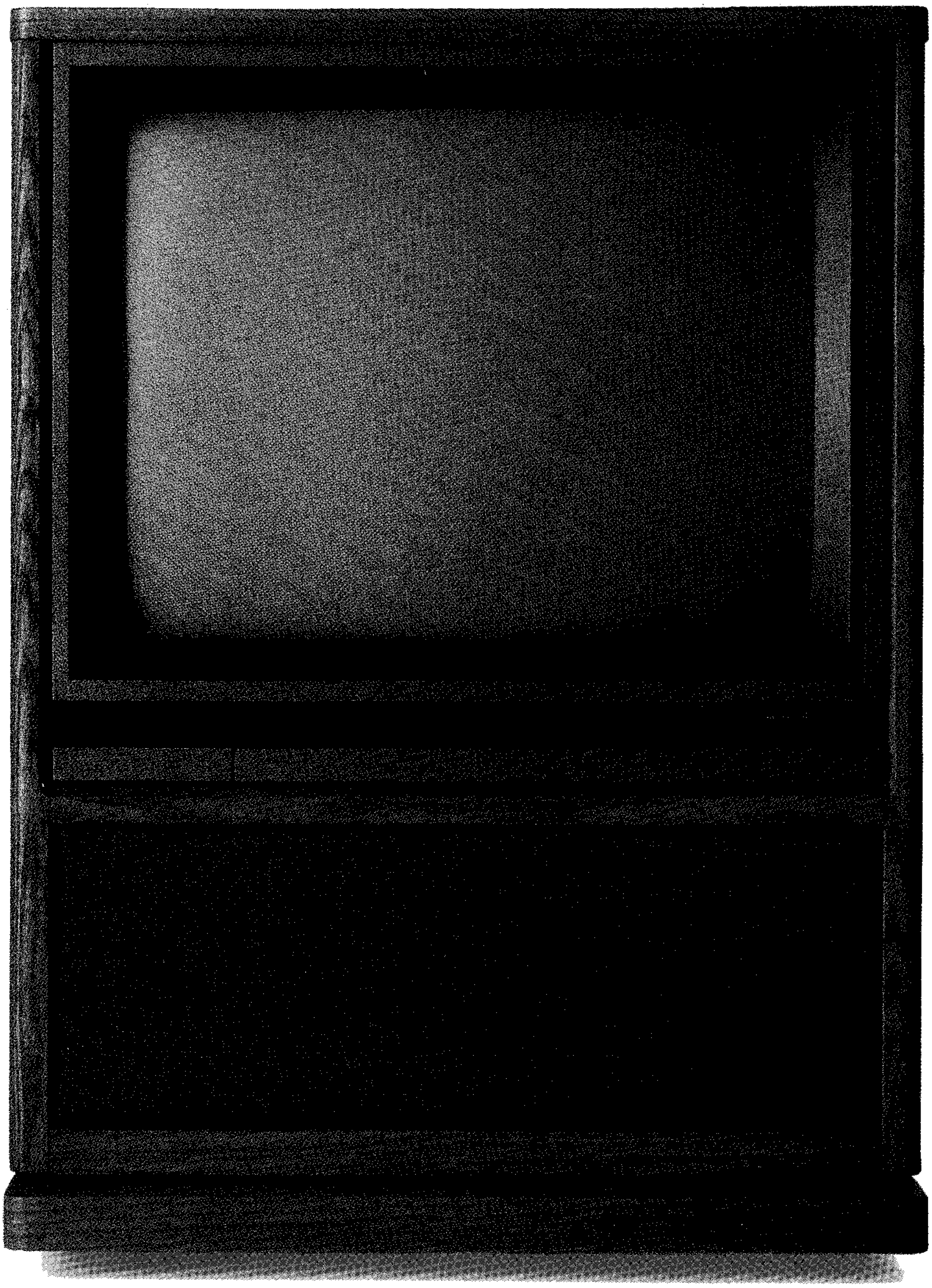
“I get the picture in my mind. I always know the picture. I've been thinking about the relationship of women with horses, that close relationship that's sexual. And cars, California women love their cars. I'm going straight now—horses and Cadillacs. I just did a picture of a girl f---ing a Cadillac. Whatever I do, I give a title. I call this *F---ing the Cadillac.*

“Four years ago, I did a girl in a Karl Lagerfeld mini-jupe in a parking lot in Santa Monica. She was hitching up her skirt and sitting on the fin and closing her eyes, but it didn't have the mystique. It was never right. Never close enough. Not behind locked doors at night, which is what I wanted. I was just in the Chateau Marmont, and a girl walked in, the same girl from *Sleepless Nights* in Capri. Jasara. The first girl I photographed in a surgical corset. I hadn't seen her in ten years.

“She was just as beautiful, the same body. I drove past the G. Ray Hawkins gallery, where I had an exhibit and saw the perfect black Cadillac. I left a note for the owner. Now I'm looking for a garage because I have a certain American garage in mind, and the man who owns the car walks into the gallery. His garage is just right because it has a ledge. When I brought Jasara into the garage, it was a small garage.... She was naked, but I had her put on a miniskirt. Of course, she had on high heels, black pumps, and the car backed in there and there is that concrete ledge. And she perched right on that fin with her feet on the ledge. It was perfect.

“The man wanted me to pay him with a print, but my prints are $1,000, too expensive, so I had my agent send him a copy of my *Special Collection*—24 photo lithos. He was looking through and there was the car. His Cadillac. The very same. I had photographed it in 1977. You don't think that's *strange?*” said Helmut Newton, and he sounded very happy.

Photograph by Alice Spri



Every Sunday night for years, you've turned on your television. Starting April 5th, your television will return the favor.

Now you'll view Sundays in a whole new light.

Nothing like this has happened in the 35 years that the networks have dominated television in America. Never has anyone attempted to bring you the kind of prime time television that for the first time, gives you a real viewing alternative.

Introducing the Fox Broadcasting Company.

We've attracted some of television's top writers and producers, all of them with major hit shows to their credit.

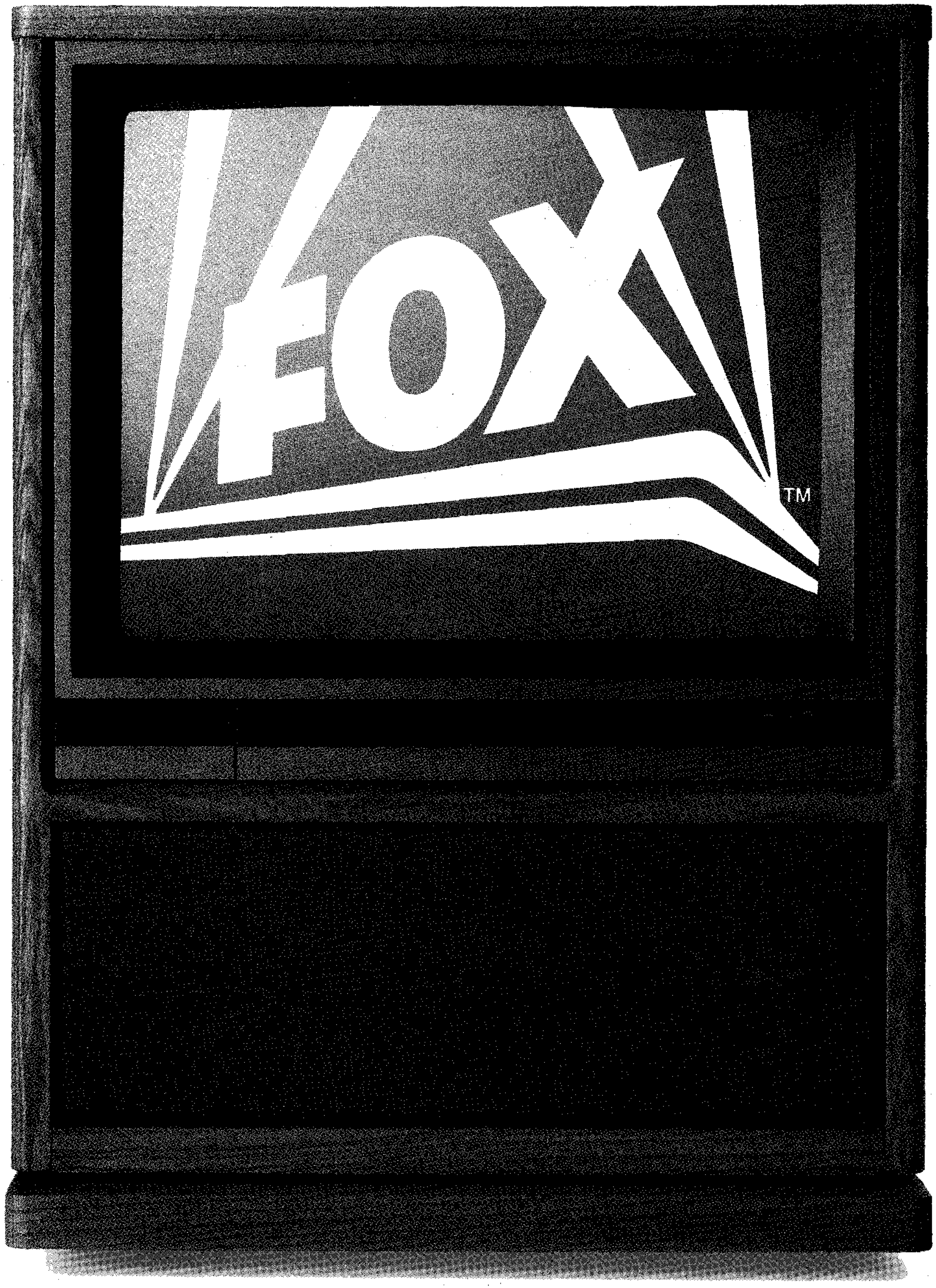
And we've done it by offering them something they seldom have: the freedom to make their shows without the "help" of computers, research or layers of bureaucracy.

We've been bolder with the way we're introducing our first full night of prime time shows too.

By making our schedule fit yours.

On Sunday, April 5th, the premieres of "Married...With Children" and "The Tracey Ullman Show" will be on three times each during the evening. So you can tune in whenever you're ready. After that, we'll be introducing a new show every week for the next four Sundays.

We'd like you to give them a try. Because once you do, we think you'll agree. You won't have seen better television in a month of Sundays.


FOX
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Married...With Children.

They're not exactly the Cosbys.

The Bundys married for better or worse. And it got worse. The producers of "Laverne & Shirley" and "The Jeffersons" present a great new comedy, "Married...With Children." Premiering three times on Sunday, April 5th at 7:00, 8:00 and 9:00pm.*

The Tracey Ullman Show.

She's such a remarkable talent, we had to build a show around her.

The creators of "The Mary Tyler Moore Show," "Taxi" and the producers of "Cheers" thought so too. And that's what they did. This unique comedy premieres three times on Sunday, April 5th at 7:30, 8:30 and 9:30pm.*

**One hour earlier in Central Time Zone.*

21 Jump Street.

High school students keep a lot of secrets. Being a cop can be one of them.

Growing up is hard. Especially when you have to do it twice. See what happens when undercover cops go back to high school. A special two-hour premiere of "21 Jump Street" from the creators of "Hardcastle and McCormick," "The Rockford Files" and "The A Team." Starting at 7:00pm Sunday, April 12th.*

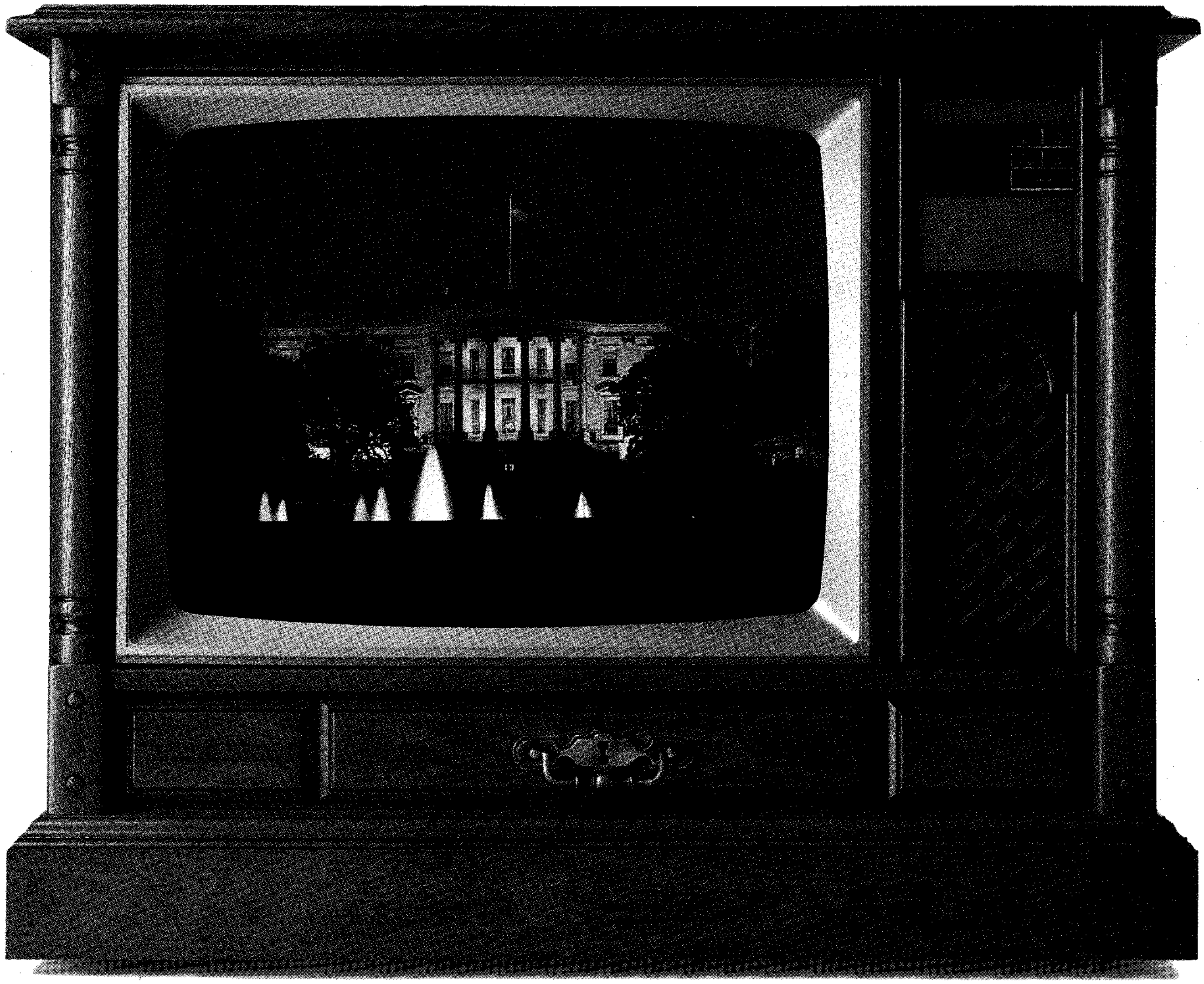
Duet.

If you ever thought your love-life would make a great TV show, this is it.

This love story doesn't have an ending. Because it's just beginning. And you can follow it every step of the way as it grows and blossoms. From the producers of "Family Ties," a special one-hour premiere of "Duet" starting at 8:30pm April 19th.*

**One hour earlier in Central Time Zone.*

Mr. President.



A look at what it's like to be in the President's shoes. And his slippers.

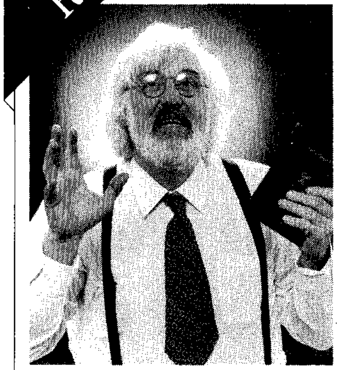
The private life of a very public man starring George C. Scott. From the producers of "M*A*S*H," "Lou Grant" and "Taxi." "Mr. President" premieres Sunday, May 3rd at 9:00pm.*

*One hour earlier in Central Time Zone.

RUTH RECOMMENDS

BY RUTH GILBERT

Songwriter Sheldon Harnick stars with Marni Nixon, Abba Bogin, and Gary Glaze in a benefit for Mohawk Trail Concerts (of Charlemont, Massachusetts) April 6 at the Abigail Adams Smith Museum, on East 61st Street. There's a champagne reception, and the donation is $50.

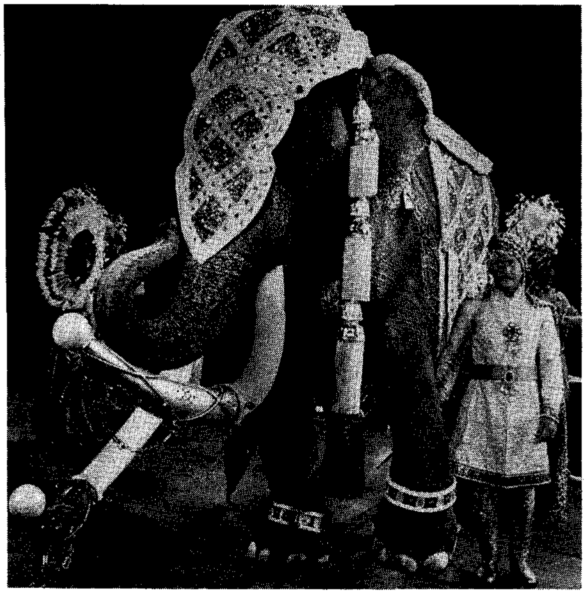


'TENT MEETING'

A half-mad preacher (Levi Lee) addresses a revival meeting in this comedy by Lee, Larry Larson, and Rebecca Wackler (who are in the cast as well), opening April 8 at the Astor Place Theatre.

'THE MOCK DOCTOR'

Mark Smaltz and Anna Link star in Henry Fielding's comedy, which is at Soho Rep through April 19 along with his second one-acter, Eurydice *("who'd rather be dead than married").*

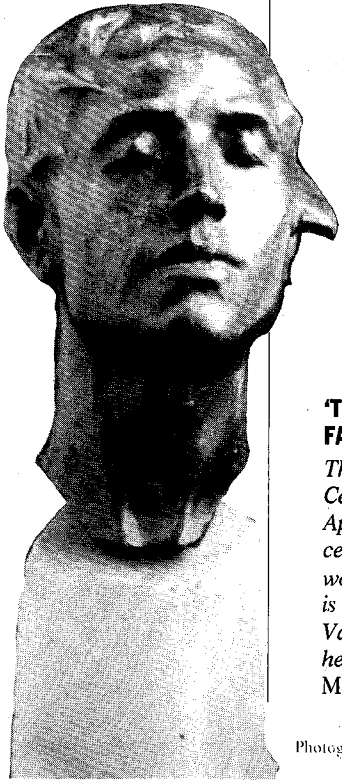


'THE GREATEST SHOW ON EARTH'

Coming to Madison Square Garden April 7 through May 17 are King Tusk (above) and three rings of action. You'll see the first black solo aerial act, snarling tigers, daredevil bikers, seals, wolfhounds—and that's not the half of it!

'KIDS AGAINST DRUGS'

From left are Jonas Wolverton, Jamiyal Merchant, and Tarik McEntire, stars of William Black's musical. It's at P.S. 75, at West End Avenue and 96th Street, April 1 at 7 p.m. and costs $1. Take your kids—it'll do them good.



'THE GENIUS OF THE FAIR MUSE'

The exhibit at the Grand Central Art Galleries April 1 through May 16 celebrates American women artists. At left is a study by Gertrude Vanderbilt Whitney for her S.S. Titanic Memorial Head.

Photographs: top left, Peter Cunningham; top right, Gerry Goodstein.

I SPY

HOW A QUEENS COLLEGE STUDENT HELPED CATCH A KGB AGENT AND SET OFF A SUPERPOWER SHOWDOWN

BY MICHAEL DALY

AS ALWAYS, HE COMPLETED HIS PREPARATIONS for a mission by propping two shards of a broken medicine-cabinet mirror on his bed. He then turned slowly before the bits of glass and checked for bulges under his red safari shirt. He seemed to have done a perfect job of concealing the Nagra tape recorder, the two 1-M5-007 transmitters, the four microphones, and the two switches.

From beneath the bed, he removed a manila envelope containing three Air Force documents stamped SECRET. He tucked it under his arm and went up the rickety wood steps that led from his basement room. The moment had arrived for the final operation of the 29-year-old double agent known to the FBI as Plumber, to the KGB as Birg, and to his family of Guyanese immigrants as Leakh Bhoge.

"It was the biggest test. I kept telling myself, 'It is like any other day.'"

For five minutes, Leakh sat on the stoop and surveyed his block of Sheridan Avenue in Brooklyn's East New York. He saw no signs that he was being watched, and he ambled over to a silver-gray 1981 Malibu with a dented right fender. The muffler was broken, and a great roar filled the street as he rolled away.

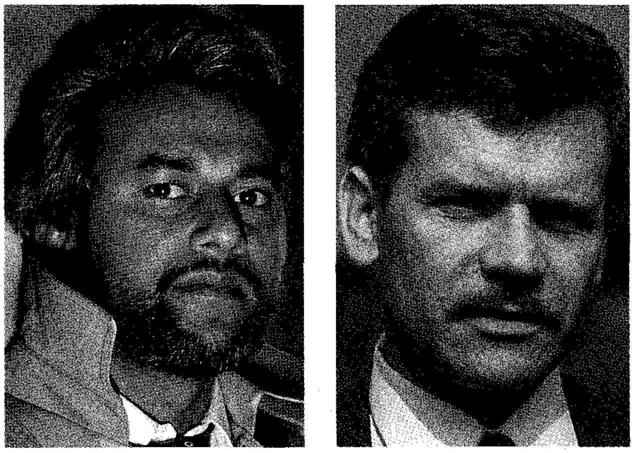
"I kept looking into my rearview mirror to see if anybody was following. Once in a while, I felt very conscious of the noise my damaged muffler was making. Loud. Loud."

A little after 3 P.M., Leakh wheeled the Malibu into the parking lot of the Finast Supermarket in Glendale, Queens. The FBI had told him to look for a blue car with a particular license plate, and he now saw this vehicle backing out of a spot. He pulled into the vacated space and lit a Marlboro.

At 3:17 by his watch, Leakh flipped on the Nagra and the two transmitters. He also threw two toggle switches the FBI had installed inside the door frame on the driver's side. One activated a recorder stashed in the trun beneath an old hat and som rags. The other cut off th ignition. This would force th target of the operation to ac cept the documents in the lo Leakh was then to wave hi arm and signal a waiting ar rest team to move in.

"I tested the ignition, an the car didn't start. I said int the mikes, 'Everything is on approximately 3:20 p.m.'"

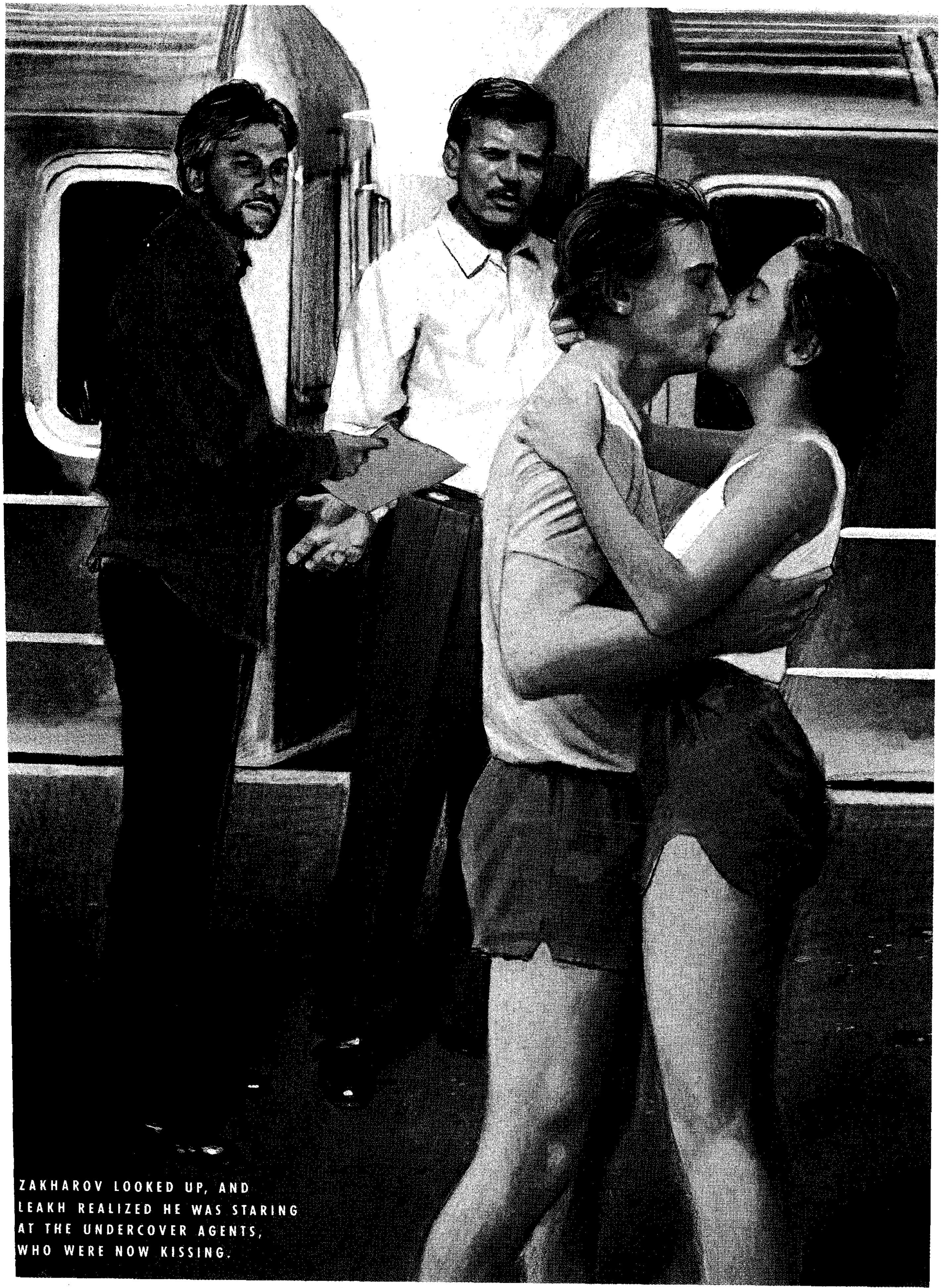
The Marlboro danglin from his mouth, Leak stepped from the Malibu an walked briskly past a blac van he knew to be an F surveillance vehicle.



LEAKH BHOGE, GENNADI ZAKHAROV.

Allan Tannenbaum/Sygma

PHOTOGRAPHED BY LOUIS PSIHOY



ZAKHAROV LOOKED UP, AND LEAKH REALIZED HE WAS STARING AT THE UNDERCOVER AGENTS, WHO WERE NOW KISSING.

ILLUSTRATED BY ALAN REINGOLD

AS LEAKH SET OFF FOR THE FINAL MEETING, HE NOTICED THAT HE WAS BEING TRAILED BY A COUPLE IN SHORTS.

paused at the entrance to the supermarket and ground the cigarette into the pavement with his shoe. He noticed a middle-aged man who seemed to be smiling at him.

"I thought maybe he was a queer. I later learned he was with the [FBI] Russian Counter Intelligence Division."

In the supermarket, Leakh purchased a pint of fruit juice and kept an eye out for anyone suspicious. He emerged and strolled up Myrtle Avenue. He decided that a couple in shorts was watching him. He ducked into a Chinese grocery.

After buying a pack of cigarettes, Leakh came out and crossed the street. He doubled back and turned right, onto a quiet block of 65th Place. He took out an index card bearing a handwritten list of instructions the FBI had given him to memorize. He kept walking as he stealthily tore up his orders.

"I was hoping nobody sees me. I drop one little piece at a time."

On Cypress Hills Street, Leakh came to a vest-pocket park he had studied that morning in an FBI aerial photograph. He went up to a bench that had been designated in the picture. He waited under the gaze of a squad of unseen agents.

AT 4:10, LEAKH SAW A TALL, GRAY-HAIRED FIGURE cut across a Getty gas-station lot. Gennadi Zakharov had just returned from his yearly vacation in the Soviet Union, and he was back to his double life as a 39-year-old United Nations official and the KGB agent in charge of Leakh's in-service training. He wore a cream-colored short-sleeved shirt and blue jeans, and he was carrying a rolled-up copy of the New York *Times*. He approached with his usual energetic stride. His smile revealed a row of tiny teeth.

"I felt sad. I felt sorry for him, because all along, I knew what was in store for him. I had hoped when the day came, it was somebody else who had to do this part. When he was about ten yards away from me, I stood up to greet him. I knew when I stood, my shirt would stay loose and Zakharov would not have a chance of seeing the impression of the wires. Zakharov said, 'Hi, do you have any time?' I said, 'Hi, how are you today? Yes, I have time.' "

Once they had exchanged greetings, Zakharov led Leakh away from the park. Leakh dropped back to pull his shirt down over the bulge of the Nagra. Zakharov strode quickly onto 66th Street.

Leakh hurried to catch up and asked about Zakharov's wife and daughter. Zakharov said they had stayed in Moscow but were scheduled to return the following day. Zakharov then spoke in a more serious tone.

"Zakharov asked me if I did any work."

In an even voice, Leakh said that he had several technical documents in the Malibu. Zakharov asked how he had acquired the papers, and Leakh said he had stolen them from a safe at the machine shop where he worked. Zakharov inquired further if anything was printed on the covers.

For an instant, Leakh hesitated. His previous work for the Soviets had been limited to such training exercises as stealing innocuous microfiche from a library and taking an apparently unimportant package to New Jersey. He was not certain how Zakharov would react to the news that he had taken it upon himself to make the jump into actual espionage.

"I did not want to tell him the word 'secret' is printed on the three documents, because I was afraid that he might leave. I said, 'Something of a classified or unclassified nature is printed on them.' "

Zakharov's face clenched and he tilted his head away from Leakh. Zakharov said he did not want to go to the Malibu. He suggested that Leakh get the car and pick him up at some other location.

"Zakharov was not his usual friendly self. . . . He sensed something was wrong. Ah, it's a nasty business."

HIS BLUE-GREEN EYES FIXED AHEAD, ZAKHAROV led Leakh onto Central Avenue. They approached the corner where Zakharov would leave Leakh and the waiting arrest team. Leakh tried to save the FBI's plan by saying he was tired and was not sure the Malibu would start. Zakharov insisted that Leakh get the car and meet him elsewhere.

"I panicked. I felt that we would lose him. I stopped and said, 'Why don't we have a drink close by somewhere?' "

Up ahead, Leakh saw a sign that said CENTRAL BAR. He proposed they stop in for a beer, and Zakharov agreed. They entered and stepped up to the crowded bar. Zakharov put down a $20 bill.

"I said, 'I'll try a Bud,' and he said he'll try one, too."

As the bartender drew two drafts, Leakh went over to the jukebox. He surveyed the establishment while pretending to study the selections. He spotted an FBI agent in a blue short-sleeved shirt.

"He glanced in my direction. I was cool."

At a table in the back, a deadly serious Zakharov again asked what was printed on the covers of the manuals. Leakh once more avoided using the word "secret" and said that the papers contained some sort of classified data about aircraft engines. Zakharov inquired about the safe, and Leakh described an imaginary vault about the size of a refrigerator.

"I went on a charade of how the boss is sick and he is in upstate New York with his daughter, who came back from a vacation in England. How he didn't come to work on Friday and [the second in command] was on vacation and how I worked with this other foreman and how this foreman had me take things and put documents in the safe and how I had a chance to steal the documents and put them in my lunch bag."

All through the explanation, Leakh's dark-brown eyes struggled to meet the blue-green chill of Zakharov's gaze. Leakh was certain that the slightest inappropriate gesture or inflection would betray him.

"Zakharov was very intense. Drawn face. Jaw was set. Eyes were cold. Strong gaze directly through me. I had to show whatever I was saying, whatever charade I was putting on, was genuine. I couldn't flinch."

Leakh's voice caught, and he paused to take a sip of beer Leakh then chided Zakharov for not bringing him a gift fro Moscow.

"I had to break him down, bring him out of his seriou mood. . . . I told him he should have brought me back a nice, fa Russian girl."

A grin broke across Zakharov's face. Leakh said he hope he himself could see Moscow someday. Zakharov's smil broadened, and Leakh again saw the row of tiny teeth.

"I now knew I had him where I wanted him."

The talk turned to Zakharov's pledge to pay $1,000 towar Leakh's graduate education. Zakharov asked Leakh to sign receipt now for payment in the future. Leakh demanded th Zakharov first hand over the cash.

"He said somebody might see and mug me. I said I would hid it in my sock, and I pulled my pants up and showed him my le sock. He said when I take the documents to him, he would gi

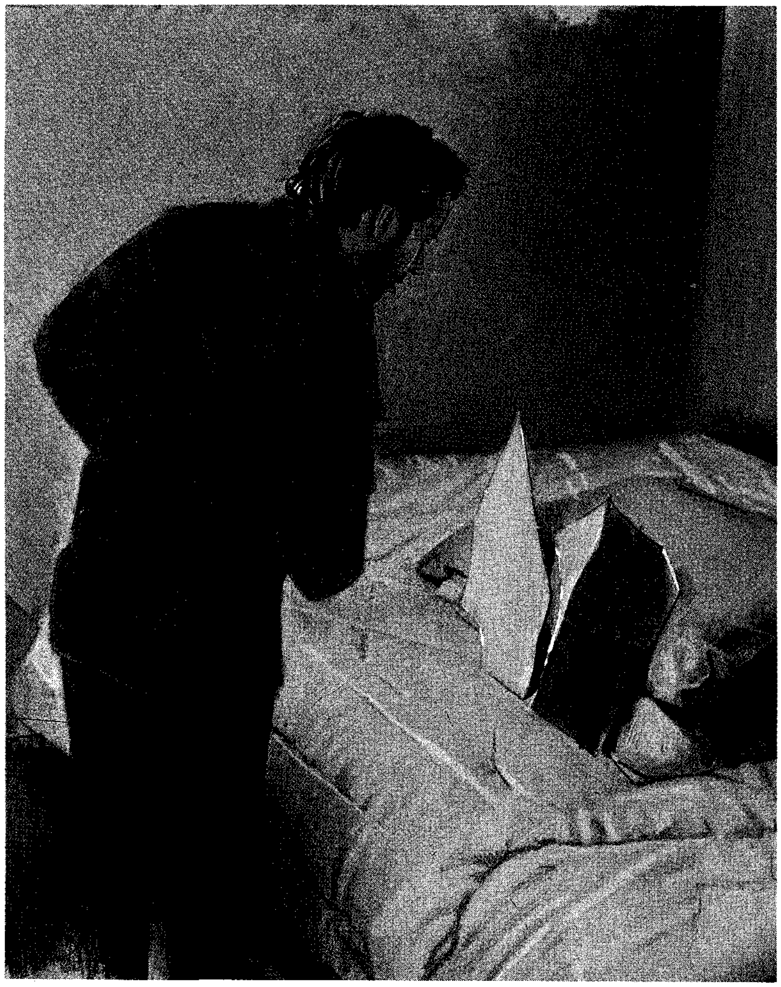
me the money. I had to give in to this to make him feel he is winning."

As is customary in espionage, Leakh signed the receipt with his code name, Birg. Zakharov pocketed the slip and instructed Leakh to draw a diagram of the surrounding streets.

"I looked at my fingers to see if they were shaking. I could feel a nervousness deep down in me. But on the outside, I think, I was cool."

Zakharov then took the pen and made a dot to mark the location of an elevated subway station some seven blocks away. Leakh again said the Malibu might not start. Zakharov gave him twenty minutes to get there in case he had to walk.

He propped two shards of mirror on his bed and checked to make sure the tape recorder wasn't visible under his shirt.



IN HIS BASEMENT ROOM AT HOME.

Around five, Zakharov slipped out the back door of the bar. eakh left by the front and walked down to Finast. He feared GB operatives might be watching him, and he pretended that e could not start the Malibu. He opened the hood and dipped is head down to speak into the microphones taped to his hest. He called over the transmitters for instructions.

The black van was still in the lot, and an FBI agent in a T-iirt leapt out. Leakh reported the situation and the agent reirned to the van. Leakh took a pair of vise grips out of the alibu's trunk and acted as if he were tightening the battery ibles as he waited for his orders.

"The minutes were ticking by. I was getting very nervous."

At 5:20, a curly-haired agent with a knapsack approached. The FBI apparently wanted more time to shift position, and the agent told Leakh to go on foot to the designated station. Leakh immediately set off with the brown envelope containing the documents. The couple in shorts he had seen earlier trailed him up Myrtle Avenue.

"I had tunnel vision. I wasn't seeing anyone around me. I only heard [the couple] *talk and giggle behind me."*

Leakh continued on to Fresh Pond Road, and an ankle that had been bothering him for several days began to swell. He was limping badly when he reached the station. He dropped a coin when he bought a token, and he turned to see a nickel roll to the feet of his two barelegged shadows.

"I bent down and picked it up. I said, 'Here, it's just a nickel.' They stood looking at me like, 'What the f---? Who the f--- is this idiot?' "

A TRAIN HAD JUST PULLED OUT OF the station, and the platform was nearly deserted. Leakh stepped to the track edge and gazed off to the left. He then looked back to the right and saw a familiar head appear from a stairway some 40 feet away.

"I felt a great relief come over me.... Zakharov smiled and I smiled. He came walking toward me. At the center of the platform, he handed me a token. Zakharov said, 'This is for your return trip.' "

When Zakharov suggested they hop a train and conduct the transaction elsewhere, Leakh hobbled away from the tracks. He leaned against a steel column and said his leg hurt too much for him to travel farther.

"I said, 'What do you mean? I am not going anywhere.' "

As a train roared into the station, Leakh stayed by the column. Zakharov began to speak, and Leakh indicated that the noise was too loud for him to hear. Leakh made no move to board when the doors hissed open.

After the doors closed and the train pulled out, Zakharov asked why Leakh had taken so long to get to the station. Leakh said he had got lost and motioned with his thumb in the direction he had come from. Zakharov's eyes followed the gesture and seemed to lock onto something. Leakh turned and realized that Zakharov was looking at the couple in shorts.

"They were actually kissing now."

Leakh held out the envelope. Zakharov shifted his attention to the documents and pulled one partly out. He no doubt saw a single word printed in large black letters on the white cover.

"I said, 'See, man, it's secretive. See the word 'secret' marked on it? Give me my money.' "

Leakh stuck out his hand, and Zakharov stared at him for a moment. Zakharov then gazed back down at the envelope, and Leakh watched the couple in shorts sidle up. The man grabbed Zakharov's right upper arm.

"The agent came up alongside and said, 'Mr. Zakharov, you are under arrest for purchasing classified documents.' I stood looking at Zakharov's face. It took him a couple of seconds before he looked up, surprised."

Zakharov suddenly broke free of the male agent's grip. He bolted past Leakh, clutching the envelope.

"I hear him say, 'No, no.'"

Near the center of the platform, Zakharov lost his footing. He fell facedown, and the envelope skidded across the cement. The male agent pounced on him.

"The FBI agent was saying, 'Gennadi, you have done it. It's no use fighting.'"

As the female agent piled on with her partner, Zakharov struggled to keep his arms tucked under his chest. He finally relented and allowed the agents to pull his hands together. A pair of cuffs clicked on his wrists.

"I walked away feeling sick. Before I went down the steps, I looked back. No one looked in my direction. I ran down the steps, staring straight ahead. I calmed myself and walked down the ramp with my head in the air and my body very upright."

WHILE ONE AGENT DEBRIEFED LEAKH, OTHERS whisked Zakharov to FBI headquarters in Manhattan for interrogation. He is said to have admitted being a KGB operative. The FBI taped the call he made to the Soviet mission.

"He told them, in Russian of course, 'The guy from Queens is not good after all.'"

Word of the arrest soon reached the Soviet Union, and the KGB responded by arranging for a "friend" to summon *U.S. News & World Report* correspondent Nicholas Daniloff to a park in Moscow. The friend passed Daniloff a black envelope that was supposed to contain press clippings. Six men then jumped out of a white van and arrested Daniloff for receiving classified documents.

"If I were him, I would have stayed away at this time from taking any envelopes."

In response to the Soviet response, President Reagan said that Daniloff was a "hostage" and suggested that the incident placed Soviet-American relations in jeopardy. Soviet leader Mikhail Gorbachev responded to Reagan by saying that Daniloff was a spy "caught red-handed" and that the Americans were using the case to "reap a harvest of hatred" against the Soviet Union.

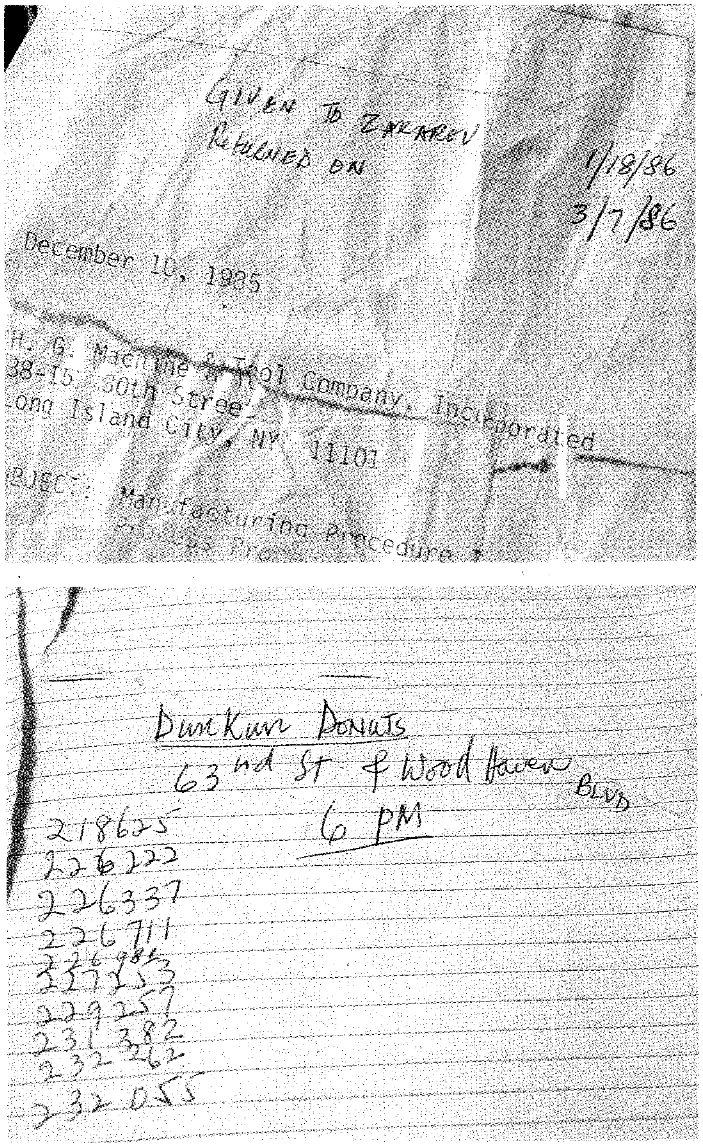
"It got a little bigger than I expected."

Eventually, the two sides agreed to a trade that President Reagan insisted was not a trade. Daniloff was freed, and he flew home to a hero's welcome at the White House and a six-figure book deal. Zakharov was allowed to plead no contest in federal court, and a car whisked him off to an airport in Virginia. Leakh watched a television report that showed Zakharov boarding a plane and flying off to an uncertain fate in Moscow.

"I don't think [the KBG] is too happy with him."

Leakh himself was left to return to his basement room in East New York and remember his adventure in the workaday world of spies. He had notes that stretched back three and a half years, to when a fellow student at Queens College had told Leakh that a Russian "professor" was looking for a researcher. Leakh had met with Zakharov soon after, and he later contacted the FBI. The FBI persuaded him to go back to Zakharov as a double agent.

He was going through a kind of training—passing mostly innocuous documents while learning to be a KGB spy.


GIVEN TO ZAKAROV 1/18/86
RETURNED ON 3/7/86

December 10, 1985

H. G. Machine & Tool Company, Incorporated
38-15 30th Street
ong Island City, NY 11101

BJECT: Manufacturing Procedure

Dunkun Donuts
63nd St & Wood Haven BLVD
6 PM

218625
226222
226337
226711
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227253
229257
231382
232262
232055

A DOCUMENT AND NOTES FOR A MEETING.

Over the years that followed, Zakharov dispatched Leakh on a series of simple errands. Leakh slowly came to realize that these odd but seemingly innocuous jobs were, in fact, part of an ingenious scheme to instruct and test him in various skills of espionage. His suspicions that he had become a KGB agent-in-training were confirmed when Zakharov asked him to sign a contract agreeing to obtain classified material for the Soviet Union.

"Zakharov had big plans for me."

In the end, Leakh was still waiting for the sports cars and beautiful girls of the James Bond movies he had always enjoyed. He instead found a life that revolved around fast-food restaurants. Here, glamour was the Hilltop Diner on Union Turnpike, in Queens.

Then again, Leakh had never seen a film in which the KGB was defeated by an impoverished Queens student of Indian heritage who hails from a remote corner of South America and speaks with a Caribbean accent. He felt certain that the Russian would not soon forge Our Man From Guyana.

"After me, the KG have to maybe chang their tactics. They have t rewrite the book."

THE FOREBEAR of Leakh Narayan Bhog crossed "th Black Water from India t British Guyana sometim in the nineteenth centur They settled as inder tured servants in th

AS SOON AS THE "PROFESSOR" SPOKE, LEAKH RECOGNIZED THE FOREIGN ACCENT. "I KNEW HE WAS RUSSIAN."

small town of Skeldon, and three generations worked on the local sugar estate. Leakh's father went into the fields at a starting wage of 48 cents a day.

As was customary, Leakh's father and mother were paired by their elders. The success of such arranged marriages was in part measured by the size of the resulting brood, and the couple had seven sons and a daughter.

"At that time, people used to think that was their richness."

On January 11, 1957, Leakh was born. He was given a rare Hindu name pronounced "lake." He grew up speaking an English patois known as Creolese, in which the phrase "We are not going over" translates as "Abbe na ga de." His early passions were geography, cricket, and spy movies. He would tend the family cows and trudge along the Corentyne River to see 007 match wits with SPECTRE at the Metro movie house.

"I used to watch Sean Connery. He was my favorite actor. Oh yeah, he's excellent."

AFTER HE COMPLETED HIGH SCHOOL, LEAKH served for a time as an assistant instructor. He decided he would become the first member of the family with a college degree, and he enrolled at the University of Guyana. He was a sophomore when his parents obtained a visa to immigrate to America. He immediately decided to join them.

"It was an easy decision. Looking forward to something bigger. Wanting to know what it's all about out there."

In June 1977, six carloads of relatives journeyed the 100 miles to the capital city of Georgetown. The others drank and played music as Leakh, his father, and a younger brother took off in a Pan Am jetliner. Leakh peered out the window and watched the green of the Guyanese jungle give way to the blue of the Atlantic.

When night fell, the sea became the Black Water that Leakh's forebears had described. He saw nothing but darkness until the plane reached the American coast and banked up the Hudson. The window suddenly filled with the blaze of the Manhattan skyline. He decided New York looked like a spaceship.

"It was a beautiful sight. All the lights. It doesn't look real."

From Kennedy airport, a relative drove the three Bhoge men in a big Chevrolet Impala to his apartment in Elmhurst, Queens. The father took a spare bedroom. Leakh and the younger brother settled in the living room and spent their first evening in an appropriately American fashion.

"Drink beer and watch TV."

Over the days that followed, Leakh went from factory to of- ice to factory to office in search of work. He was repeatedly urned away for not having enough experience. An employnent agency gave him an aptitude test and deemed him too ntelligent for the available positions. He kept on, and he ometimes sought escape at the end of the day in one of the movie houses on 42nd Street. He still favored spy pictures.

"I do like adventure."

That August, Leakh's mother joined them. She was soon ining for her relatives and friends in Guyana. His father roved to have great difficulty adjusting to a particular affront o his conservative Hindu precepts.

"The girls in the miniskirts."

Near the end of the summer, Leakh applied for a job on the ight shift at the Champion Envelope Manufacturing Corporaon in Williamsburg. The foreman said Leakh was too skinny r the work. Leakh insisted on trying, and he earned $3.34 an our wrestling huge skids of paper.

"It was a lot of money."

By then, the younger brother had a job at the Swingline stapler company. He joined Leakh and the rest of the family in an apartment building in East New York. Leakh later remodeled a small room for himself in the basement.

"Cobwebs. A lot of garbage. Lots of black dust."

Still intent on obtaining a degree, Leakh enrolled at Queensborough Community College. He completed the two-year course there and went on to Queens College. He decided to study computers.

"I thought it was the practical thing to do."

IN COMPUTER SCIENCE 101, LEAKH MADE THE ACquaintance of a Hispanic student named Artie. The two exchanged telephone numbers, and Artie one day called to say that he was quitting a job doing research for a professor. Artie reported that he had been earning $10 an hour and asked if Leakh wanted the position.

At 3:30 P.M. on April 18, 1983, Leakh met Artie in front of a building at Queens College. Artie suggested that Leakh impress the professor by saying he planned to study something like artificial intelligence. Artie further advised Leakh to try for $15 an hour.

"I said, 'Fine.' "

Fifteen minutes later, a neatly groomed gentleman appeared out of the drizzling afternoon. He looked professorial in a blue suit, blue tie, and light-gray shirt. He gave Leakh's hand a firm shake and introduced himself as Genrick. Leakh immediately recognized the accent as the same as that of a girl he knew.

"As soon as he spoke, I knew he was Russian."

Artie headed off, and Leakh went for a stroll with the gentleman. Leakh said that he was studying artificial intelligence and robotics. The gentleman produced a list of various public institutions and libraries. He asked if Leakh would be willing to do research at these places for a school called "Moscow Institute."

"I said, 'Library and whatnot is fine.' He ask if I can get classified material. I said I won't be able to do that. He kind of smiled."

The gentleman then took Leakh's phone number and said he might be calling within the next two weeks. The gentleman strode away, and Leakh went down to a bus stop. He there found Artie.

"[Artie] said he suspected the guy was a spy. He had told his mother. His mother was quite alarmed."

A few days later, the gentleman called. He asked in a pleasant voice if Leakh was still interested in doing some work. Leakh answered without hesitating.

"I said, 'Fine. Yeah. Of course.' . . . To begin with, I was thinking about the fifteen bucks an hour."

On a chilly afternoon in early May, Leakh went from an art class to meet the gentleman outside the Student Union. The gentleman seemed impervious to the cold as he gave Leakh a list of magazine articles to look up in the Queens College Library. The gentleman asked Leakh to present him with photocopies the following Tuesday afternoon. Leakh said he was not certain he would be able to complete the task.

"I told him I'm studying for finals."

A short time later, Leakh told a friend and fellow student named Mike about his encounters with the gentleman. Mike urged Leakh to contact the proper authorities. Leakh remembers that he was at first reluctant.

"My life is simple. FBI and whatnot, it's too much for me."

HE CLAIMED HE WAS WORRIED FOR HIS SAFETY. "I SAID, 'THIS GUY COULD BLOW MY BLOODY BRAINS OUT.'"

Finally, Leakh decided to follow Mike's advice. He and Mike went in the early evening to a pay phone in the lobby of the Queens College Library and called the FBI office in Queens. The switchboard was closed and they tried the office in Manhattan. They waited for several rings and hung up.

THE FOLLOWING WEEK, LEAKH RAN INTO MIKE IN front of the library. Mike again prodded Leakh to call the FBI, and this time an operator connected him with Special Agent Leon Jans. Leakh described the meeting with the Russian. Jans asked for Leakh's name and telephone number.

"That's it. I expected them to arrest the guy for something. That's stupid, I know."

Later, Jans called Leakh at home and asked him to be at the main gate at Queens College the following noon. Leakh arrived at the appointed time and correctly guessed that a tall, burly fellow in sunglasses was Jans.

"You look at these guys and you get scared."

A gray car was parked nearby, and Jans joined a second agent in the front. Leakh slid into the back and leafed through a thick FBI picture book. He did not immediately recognize any of the faces, and Jans had to point out Genrick.

"They asked me if I wanted to make some extra bucks for the summer. I said no. They asked if I have time for lunch. I said no."

As Leakh prepared to leave, the agents said they wanted him to keep his Tuesday date with Genrick. They further asked him to walk Genrick across Kissena Boulevard to the La Pineta pizzeria. Leakh replied that he was not certain he wanted to get involved.

"I said I didn't know. I said, 'I have to go back and study now.'"

On Tuesday, Leakh met Genrick by the main gate. Genrick suggested they go to a restaurant. Leakh could not resist saying that he had a class soon and would prefer to go to the pizzeria just across the street.

"It was like compelling. I wanted to see what it was like, if I had courage to do that."

In La Pineta, Leakh ordered two plain slices and two Cokes. Genrick paid, and they sat in the far back corner. Leakh noted that Genrick was unversed in the proper way to eat pizza.

"He watched me pick pizza up. . . . He was very attentive."

While they ate, Leakh said that he had been unable to do the work Genrick had requested. Genrick offered to pay him $25 anyway. Leakh declined.

"I told him, 'Look, man, I don't even know who I'm working for. I don't know your name or anything.'"

Genrick smiled and held out a business card. The card identified him as Gennadi Zakharov of the United Nations. His address was given as One United Nations Plaza.

"I was trying to memorize the card, but my mind was racing. My blood pressure at the back of my neck, my brain was beating like drum."

Throughout the meeting with the man he now knew to be Zakharov, Leakh glanced about for the FBI agents he was certain were watching. He looked at a young man who was sweeping the floor and then at a fellow in a cream shirt who was reading in the opposite corner. He suddenly realized that Zakharov had followed his gaze.

"Zakharov see me look at the guy, and he look at the guy, too. That nearly blow my mind."

After setting their next meeting, Zakharov headed off to catch a bus. Leakh went to his art class and worked on a painting of his forebears sailing to Guyana. The sea and air churned with wild brushstrokes.

"I was very excited now."

That night, Leakh returned to East New York. He knew his family believed a proper young man from Guyana always kept a low profile, and he went to bed without telling anybody of his adventure. He slept for a few hours and woke wide-eyed at 3 A.M.

"I just lie there thinking about it. . . . I'm kind of scared. I don't know what I was into and what was going to happen."

THE NEXT AFTERNOON, LEAKH MET JANS AND SPECIAL Agent Harry Mount outside Queens College. The agents flashed big smiles, and each gave Leakh a handshake not quite as firm as Zakharov's.

"Like we were buddy friends from way back. . . . I wasn't doing any smiling because, hey, this thing is getting serious now."

Again, Jans invited Leakh to lunch. Leakh this time accepted and rode off in the back of the gray car. He soon found himself at the Hilltop Diner, a modest Queens restaurant known as a student hangout. He ordered fish and a Heineken.

"Here I was, person who can hardly make a living, going to fancy restaurant. It made me giddy."

During the meal, the agents asked Leakh questions about his family that were nearly identical to those Zakharov had posed. The agents spoke of their own upbringing and confessed to minor mischief in their younger days. Leakh guessed they were seeking to sound out his character and draw similar admissions from him.

"All I could tell them was I stole some mangos once, and I don't really do it. It was a friend who went up the tree."

At one point, the agents gave Leakh a brief history of the Soviet Union and said that Zakharov was working for "the motherland." Leakh's hunch that an agent had been in the pizzeria was now confirmed when Jans chided him for refusing the $25 Zakharov had offered.

"[They] said, 'Take his money, because the motherland supplies it.'"

The agents suggested that the United States might also be willing to supply Leakh with cash, and they pressed him to continue meeting with Zakharov. He bowed his head and remained silent.

"[Mount] said somebody has to do it and I would be properly rewarded. I didn't say anything. I still didn't think I wanted to do it."

As the agents drove him back to school, Leakh allowed tha he might be willing to make his next appointment with Zakharov. Leakh expressed some concern for his safety, and Jans told him not to worry.

"Jans said, 'Well, Russians, they're people like you and me They're not bad.'"

In early June, Leakh met Zakharov in front of the Carvel o Union Turnpike. Leakh declined an offer of ice cream, and Zakharov led him off to a nearby Italian restaurant. They dran burgundy, and Zakharov casually asked Leakh to pick up catalogue at the U.S. Government Printing Office. Leakh aske for the location.

"He said, 'You'll find out.'"

Later, Leakh called Jans and learned that the Governmen Printing Office was in the same building as the Manhatta headquarters of the FBI. Leakh caught the subway to 26 Fede al Plaza and telephoned Jans from the lobby. He checked th crowd for suspicious characters as he waited for Jans to come down.

"I believe I was a spy already."

AFTER THEY HAD PICKED UP SOME CATALOGUES from the Government Printing Office, Jans led Leakh out the back of the building. Jans there handed Leakh a plain envelope containing $200 in cash. Leakh later signed a receipt with what was to be his code name.

"They call me Plumber. I never ask why. I was scared of them."

That week, Leakh delivered the catalogues to Zakharov in a bar on Hillside Avenue. They drank Heinekens, and Zakharov asked Leakh to photocopy magazine articles from the microfiche files at the Queens College Library. Zakharov advised Leakh to take certain precautions.

"He told me to put wrong name on call slip, wrong Social Security number."

The following day, Leakh was debriefed at the Hilltop Diner by Mount and Special Agent Gene Perry. Leakh noted in his detailed report that he had been forced to buy two of the three rounds of Heinekens. The agents apparently felt that Zakharov had been very unprofessional.

"They were shocked."

At the Queens College Library, Leakh filled out a stack of call slips with an altered Social Security number and a last name jumbled from "Bhoge" to "Boghe." He took the microfiche to a pay photocopy machine and encountered an obstacle unlike any he had seen in the spy movies.

"I had big problems getting dimes."

On a rainy June afternoon, Leakh drove to the nain gate of St. John's University in his battered 1974 Chevroet station wagon. The back bumper was held in place with a trip of cloth. A hole in the gas tank was plugged with Ivory oap.

"Old trick."

Ten minutes later, Zakharov came up holding a black umbrella and carrying a blue shoulder bag. He climbed in and slid ow in the seat. He peered over his shoulder as they pulled way from the curb.

"I ask where we want to go. He just said, 'Drive.'"

Zakharov slid Leakh's photocopies into the blue shoulder ag and agreed to pay $10 an article. Zakharov added that he 'as going on vacation to the Soviet Union, and he wanted eakh to get materials from libraries at New York University nd Columbia University. Zakharov further asked Leakh to obin some microfiche from a mail-order company.

"He give me my assignments for the summer."

Shortly after he sent away for the microfiche, Leakh again et Perry and Mount at the Hilltop Diner. Leakh said that he anted more money for his efforts. Mount responded that the BI could not pay over $300 a month.

The FBI agents seemed peeved, and chided Leakh for bringing the Russian to one of their favorite hangouts.

Hilltop
Coach
DINER
Restaurant
Cocktails
Catering

THE HILLTOP DINER IN QUEENS.

"I said, 'This guy might blow my bloody brains out.' He said I watch too many movies. He said I have two choices—work for him or I quit. I look at him and say, 'I quit.'"

As Mount paid the check, Leakh marched out to the parking lot. Mount caught up with him and said something about his Chevrolet station wagon that Leakh interpreted as disparaging.

"I said, 'Look, man, it's my car.*'"*

No longer a double agent, Leakh drove home. He changed and headed out to the Benab nightclub on Jamaica Avenue. The place was packed with Guyanese drinking and listening to calypso music.

"I felt like a great weight had been lifted off my shoulders. . . . I go there and watch chicks. Drink like crazy. I was having a ball of a time."

Over the days that followed, Leakh began to fear that he was being watched. He thought he spotted one suspicious person on campus and another when he was fishing on Cross Bay Boulevard. He received the microfiche he had ordered by mail, and he began to worry that the FBI might arrest him for aiding the KGB.

"It was like an invisible pressure. I think of going to Guyana, just running away. I decide to call Harry Mount."

In July, Leakh met Mount at the Hilltop Diner. Leakh turned over the microfiche, and Mount pressed him to continue working for the FBI. Leakh finally agreed to meet Zakharov once more.

"He was like begging me now. . . . He said when Zakharov comes back, they arrest him."

Leakh then headed off to a friend's house. The friend was out painting his stoop, and he went in to get some Guyanese rum. Leakh drank four glasses and broke into tears as he told his friend about the FBI and the Russian.

"He said, 'I don't want to hear any more.' . . . Feeling kind of sick from the liquor, I went home."

NEAR THE END OF THE SUMMER, LEAKH PARKED outside St. John's University in the Chevrolet station wagon. He waited a half-hour and was about to leave when he saw Zakharov alight from a bus. Zakharov climbed in.

"He said, 'Just drive.'"

As they pulled away, Zakharov suddenly instructed Leakh to enter the school's parking lot. Leakh turned in just as another car was coming out. The station wagon's headlights caught the driver's face.

"I kind of smile to myself a little. I tell myself, 'There's Harry Mount. There's that sucker Harry.'"

From the parking lot, Zakharov led Leakh on foot across the campus. Leakh waited for Mount and the other agents to swoop down and make an arrest. Nothing happened.

At the Fame Diner, Zakharov and Leakh both ordered chicken. Leakh handed over some photocopies he had made at the Columbia University library. Zakharov gave him $200 and stressed the importance of keeping their dealings secret.

"I said, 'Look, man, I didn't tell anybody. Nobody knows.' "

The following day, Leakh met Mount and Perry. The agents debriefed him and asked when he was scheduled to see Zakharov again. The agents never explained why they had not made the arrest.

"Questions like that they don't answer."

A short time later, Leakh went with Zakharov to a small diner on Main Street in Flushing. Leakh chose chicken with a side of pasta. Zakharov ordered pot roast.

Suddenly, Zakharov launched into what the FBI later described as a classic KGB-style interrogation. Did Leakh remember going to the Government Printing Office several months before? How had he traveled there? How had he learned the location? Who had given him directions?

"The questions were coming so fast and he was looking straight into my eyes, like he was seeing straight through my head."

Leakh was not entirely pretending when he leapt up and said he suddenly felt ill. He ran into the men's room and washed his face. He returned and did his best to meet Zakharov's piercing gaze as the interrogation resumed.

"I feel if I look away, if I drop my eyes, he might be able to get the faintest idea I'm lying or something. I told him, 'Look, I call up the operator.' . . . I guess he believed me. I never knew if he believe me or not until the next time he turn up."

ON THROUGH THE REST OF 1983, Leakh photocopied dozens of technical articles for Zakharov at the Queens College Library. The FBI made copies of the copies and Leakh then passed them on to Zakharov. The Russian apparently dusted for fingerprints, and Zakharov questioned Leakh about who had handled the papers. Leakh said that a guard had gone through them when he left the library.

"The secret of being a good liar is to always have a story."

After that, Leakh made one copy for Zakharov and one copy for the FBI. Other students remarked that he seemed to be spending much of his life before a Xerox machine, and he explained that he was doing research for a book. He did his best to laugh at the guard's standing joke.

"The guard would say, 'Here comes the little spy.' I would smile and laugh a little. I say, 'You must be kidding me. A f---ing Indian would be a spy?' "

At the FBI's urging, Leakh pressed Zakharov for more money. Zakharov protested that he was paying all his bosses at Moscow Institute would allow. Leakh reported this to Mount, who said that Zakharov in fact worked for the KGB's Moscow Center. Leakh subsequently made a slip while speaking to Zakharov.

"I mean to say Moscow Institute, but I say Moscow Center. He looked at me in such a way, I knew I made a mistake."

During another meeting, Leakh happened to call Zakharov by name. Zakharov counseled Leakh to avoid doing this again.

"I said, 'I give you new name. I call you Henry.' "

In the first few days of January 1984, Leakh went with Zakharov to a Roy Rogers. The place did not serve beer, and Leakh suggested they go elsewhere. He was preparing to turn into the Hilltop Diner when an unmarked car went by with its siren wailing.

"I say maybe we not go there."

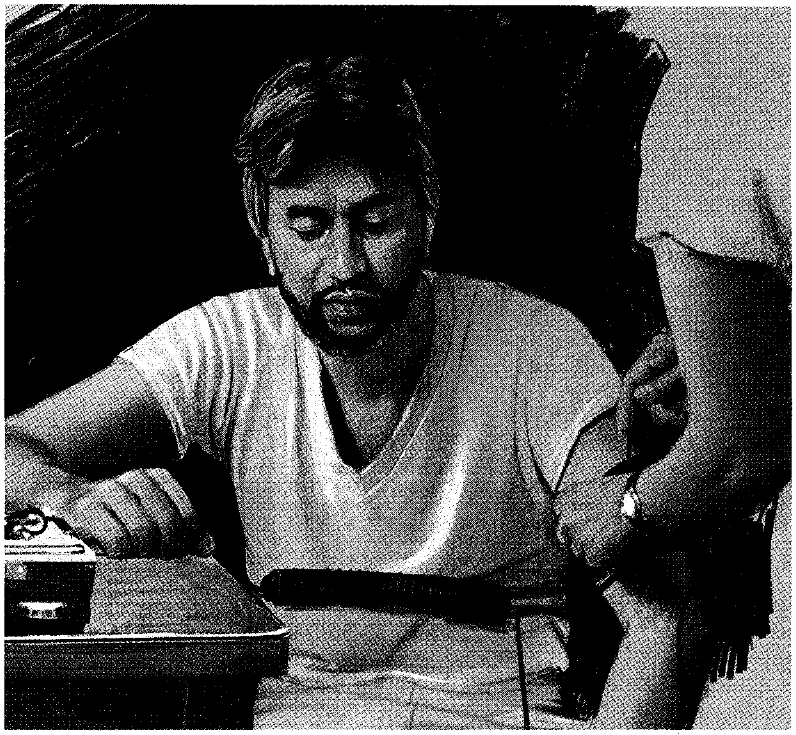
Leakh drove to the International House of Pancakes. A peek in the window told them this was not a place to get a drink, and they rode back up to the Hilltop Diner. They both ordered Johnnie Walker Black, and Zakharov dropped a quarter in the tableside jukebox. Leakh selected a tune.

" 'Eye of the Tiger.' "

Back out in the parking lot, Zakharov paid Leakh for the latest photocopies. Zakharov then asked Leakh to fill out a receipt recording the amount and the date. Leakh was to sign with the code name Birg.

"I ask Zakharov what it mean. He just kind of shook his head and smiled and he didn't say nothing."

While taking an FBI lie-detector test, he decided to draw on some training in yoga. The inked needle suddenly jumped.



AT FBI HEADQUARTERS.

Leakh had enjoyed several scotches, and he was clearly a bi tipsy as he prepared to drop Zakharov back where they ha met. Zakharov said he would prefer to walk, and he strode o into the night.

"He was nervous about driving with me."

The following day, Leakh was scheduled to return to the Hil top Diner to be debriefed by Mount and Perry. He was tw blocks away when he encountered the agents. They said the could not go to a place he had been with Zakharov, and the took him instead to the parking lot of a White Castle.

"Their faces were sour. . . . [Mount] *start shouting top of h voice—why did I take that guy that place? It was a nice plac* [Mount] *loved to eat there a lot."*

As they parted, Leakh noted the time and place of the ne meeting in the margin of a brochure he had in the car. Th and all subsequent debriefings were to be at a McDonald's

ZAKHAROV LATER ASKED LEAKH TO STEAL MICROFICHE. "I SAY, 'I DON'T STEAL.' HE SAY, 'I TEACH YOU.'"

"I was being demoted."

Several days later, Zakharov happened to glance through this same brochure. Leakh afterward called Mount and reported that Zakharov might have seen the jotted words "Harry—McDonald's."

"He said okay, meet him at Wendy's."

Not long afterward, the Chevrolet station wagon was stolen and Leakh was forced to take the Q44 bus to a meeting with Zakharov. They strolled to a restaurant, and Leakh handed over his latest photocopying. Zakharov suggested that Leakh should start stealing the microfiche from the library.

"I say, 'I don't steal.' He say, 'I teach you how.' I said, 'Look, man, I have good prospects, career ahead of me. If I should take a polygraph test, then I couldn't get a job.' That was actually an excellent move."

At the mention of a lie detector, Zakharov smiled and said such tests were easy to beat if the subject had developed his arms and chest. Zakharov went on to give Leakh a brief lecture on stealing. Zakharov ended the evening by presenting Leakh with a bottle of Stolichnaya vodka.

"He told me, 'Don't drink it with anybody else.'"

That night, Leakh shared the bottle with several friends at the funeral of a distant relative. He found the vodka mixed well with ginger ale.

"It tasted great, but I get a terrible headache."

A SHORT TIME LATER, LEAKH WENT INTO THE Queens College Library and waited until nobody was around. He quickly slipped several microfiche into one of two identical notebooks Zakharov had given him. Zakharov had prepared him with an excuse in the event he was caught on the way out.

"I would tell the guard, 'I picked up the wrong notebook by mistake, it's not mine, it's similar to the other one which is mine.'"

Nobody challenged Leakh at the door, and he passed the microfiche to Zakharov that night. Zakharov gave them back to Leakh the following morning at the Grant Avenue subway station, in Brooklyn. Leakh immediately headed for the library.

"Return before anybody knows."

In the months that followed, Leakh seemed to be forever on a bus or a subway as he went from place to place with stolen microfiche. He suggested to Mount that he might be a more effective operative if the FBI provided him with a car.

"They wanted Zakharov to buy me a car."

During one of the meetings at Wendy's, Mount arrived with Special Agent Rich Baker. Mount said Baker was to be Leakh's new primary contact. A weary Leakh said he was not sure he wanted one.

"I began to feel like I was a nobody. My self-esteem was wan-ng. I told him, 'I feel like a piece of nothing and I don't know who I am anymore.' He says, 'You're a good guy and you're not a bad guy.'"

The two agents rose and went out to their car. Leakh hesitated for just an instant before putting down his half-eaten fish andwich.

"I was like a dog following them."

With Baker as his case agent, Leakh continued to meet Zakharov. Leakh's assignments broadened to include attend-ng a scientific conference at the Hilton hotel, drawing a map of the engineering library at Princeton University, and writing reports on three robotics books.

"I did it in the library. While my friends were studying, I was writing notes for Russians."

When they met, Zakharov and Leakh talked about everything from Central America to sports. Zakharov said he played tennis, and he advised Leakh to jog. Zakharov persisted in presenting Leakh with bottles of vodka.

"I stack them in my closet."

ON JANUARY 22, 1985, LEAKH MET ZAKHAROV AT THE White Castle on Fort Hamilton Parkway, in Brooklyn. Zakharov slipped a hand into his coat, and Leakh heard a metallic click. Leakh suspected the sound came from a hidden recorder.

"Of course, I didn't question him."

By then, Leakh had completed his studies at Queens College, and he had become the first Bhoge to receive a university degree. Zakharov now presented Leakh with a list of employment agencies and suggested he seek a position in robotics or artificial intelligence. Zakharov set the next meeting for the same place on February 20.

In the event he found a job before that time, Leakh was to go on a Monday or a Tuesday to the men's room on the first floor of the United Engineering Center at First Avenue and 47th Street. He would find a bank of four pay phones and a row of directories. He was to make a circle on page 99 of the Brooklyn book. Zakharov would meet him the following Tuesday at a White Castle.

"High-class secret-agent stuff."

Around this time, Baker asked Leakh to pay a visit to FBI headquarters. Leakh complied, and Baker took him into a ten-by-twelve-foot room on the twenty-eighth floor. A microphone hung from the ceiling. A polygraph machine sat on a table.

"I felt awkward, fearful, timid, and nervous."

A man in a short-sleeved white shirt entered and reviewed the questions he would be asking. How many people in Leakh's family? What was the name of his hometown? How old was he? Had he ever used drugs? How did he meet Zakharov? Who was this friend Mike who had urged him to call the FBI? Did some foreign country send him to the FBI?

"I says, 'Look, I know Mike is no foreign country.'"

The man then set about attaching wires to Leakh's chest and arm. He flicked a switch and an inked needle began scraping along a ribbon of graph paper as he repeated the questions. Leakh decided to draw on some training in yoga and mind control.

"I began to think, 'Let me f--- around a little bit here.' I'm having a little fun now. I said, 'This may be my only chance to try it.'"

Leakh began doing some deep breathing, and he saw the inked needle jump. The man stopped asking questions and started banging his fist on the table.

"He said, 'What the f---! Look what you're doing to this machine here.'"

A FEW HOURS BEFORE HIS FEBRUARY 20 APPOINTment with Zakharov, Leakh went to meet the FBI at an elevated subway stop in Brooklyn. He stood in the icy wind for half an hour and was about to leave when Perry showed up carrying a black briefcase. Perry led him down to the street and into the back of a white van.

"He told me to take my clothes off, my shirt, my T-shirt."

While Leakh complied, Perry produced a Nagra tape re-

WHEN THE MISSION WAS FINISHED, LEAKH WAS TO MARK A CROSS AT THE BASE OF A LAMPPOST IN YONKERS.

corder and a white Velcro waistband from the briefcase. Special Agent Matt Fitzpatrick began tearing two-inch strips of adhesive tape. One fingernail-size microphone was affixed to Leakh's left breast. A second went on his right wrist.

"Matt said, 'If [Zakharov] eats potato chips, it'll pick it up.' "

With the recorder stuffed in the back of the waistband, Leakh pulled his clothes back on. The agents instructed him to turn around and then sent him off into the night with assurances that there were no telltale bulges.

"It feel like a f---ing building on my back."

Around the corner, Leakh turned into a White Castle where he was scheduled to meet Zakharov. He sat for fifteen minutes and decided to leave.

"I forgot I had a recorder on, and I cracked a good loud fart."

Two days later, Leakh had lunch with the agents at the Sporting Club, on Hudson Street. Leakh arrived wearing a red tie, a blue suit, and an overcoat he had borrowed from his father. The overcoat proved to be a bit too large.

"I fold up the sleeves."

When they sat down, Leakh and Baker ordered fish. The waitress informed them that there was only one portion left, and Leakh waited for Baker to make another selection.

"I didn't budge. He didn't seem too happy."

After settling for a sandwich, Baker asked Leakh if he liked the Yankees. Leakh took this question somewhat differently from how Baker had apparently intended.

"I thought he question my loyalty. I wanted to say, 'Look, man, I'm all American.' "

On March 6, the agents again wired Leakh, and put him on the Q44 bus. He got off on Main Street in Flushing and stood outside a cinema until Zakharov strode up in sneakers, jeans, and a black Sergio Valente jacket. They crossed to the Stella D'Oro restaurant, and Zakharov, as usual, held the door open for Leakh. Leakh made a sort of dance move as he tried to enter without allowing Zakharov to see the bulge of the recorder in the small of his back.

In accordance with his habit, Zakharov paid a visit to the washroom. He most likely had a recorder of his own going when he joined Leakh at a table. Leakh sat sweating in a jacket that helped camouflage the Nagra.

"He asked if I'm hot. I say, 'Well . . . you know. . . .' I took off my jacket, and the recorder felt very big."

Over dinner, Zakharov gave Leakh some newspaper articles concerning an American pop singer who had found a sort of stardom in East Germany. Zakharov also made a present of a blue ballpoint pen. Leakh feared this might be either a transmitter or a device capable of detecting recorders.

"When I saw this, I started coughing to cover nervousness. I was flushed. I said, 'I have pneumonia. I go home.' "

AS A STANDARD PRECAUTION, THE AGENTS had warned Leakh against bringing any gifts from Zakharov into their car. Leakh therefore left the pen on the hood when he climbed in to be debriefed. The agents subsequently had Leakh place the pen in the trunk of the car, and they drove off. They later reported the results of the FBI examination.

"They say it's a pen."

The afternoon of March 16, Fitzpatrick took Leakh to 26 Federal Plaza to get wired once again. Fitzpatrick suggested in the elevator that at least one agent thought Leakh might sell out to the Russians.

"He said, 'We wouldn't want that.' I said, 'No, we wouldn't want that.' "

On an upper floor, Fitzpatrick led Leakh into the office of "Group 3," the Russian Division of Foreign Counter Intelligence. Leakh remembers being somewhat disappointed by the large room filled with battered tables.

"I had expected to see a very elaborate, expensive setup, brightly polished desks and whatnot."

This time, the agents equipped the recorder with a tiny black switch that fit inside the front of Leakh's waistband. They told Leakh to turn on the machine just before the meeting. They further instructed him to utter a "header" that would mark the time of the recording.

"I say, 'Fine. No problem.' "

An hour later, Leakh stepped off a train at the Lorimar Street station in Brooklyn and found Zakharov standing three car lengths away. Leakh slipped behind a passing fat lady.

"Zakharov looking straight at me. . . . I was trying to hide behind this woman and turn it on and say, 'Okay, I'm here and it's four o'clock.' . . . I'm trying to talk without moving lips."

After Leakh handed him some microfiche, Zakharov strode away. The FBI had told Leakh also to mark the end of the recording, and he spoke into the microphone without anticipating the echo effect of the subway. The magnified boom of his voice was followed by the sound of hurried footsteps.

"Zakharov came running. . . . I said, 'What's the matter? You scared me.' He said he just come to tell me where to meet the following day."

As he walked onto the street to meet the FBI, Leakh began to fear that he was being trailed by a man who carried a blue shoulder bag similar to Zakharov's. Leakh raced up the stairs of an elevated subway platform and turned to see the man duck into a doorway.

"He decided to piss."

The man went on his own way, and Leakh continued to his debriefing. The agents offered to drive him home.

"We got lost. Start looking at maps."

THAT MAY, ZAKHAROV DISPATCHED LEAKH ON A MIS sion to steal some twenty microfiche from the Uni versity of Connecticut library. He was to drive up i a borrowed 1975 Buick and later stop on Centra Avenue in Yonkers. There, he was to signal th completion of the operation by making a sma cross with a Magic Marker one foot from the base of a particu lar lamppost.

"I said, 'What do you want me to make, a star or an x?' H said, 'A plus sign.' He give me a marker, but the FBI took it. I ha to buy one."

Following that mission, the FBI decided to simplify matte by having Leakh wire himself at home. He kept the equipme stashed under his bed until the time came to don the wais band and the recorder. He used two shards of a broken mirr to get his first clear view of the resulting bulge.

"It look like half my ass is square."

As Leakh had considerable difficulty making the FBI-issue adhesive tape stick to his skin, most of the subsequent recor ings began with an apology to Zakharov for being late. Mu of the rest was idle conversation ranging from the cleanline of the Moscow subway to the bombing raid on Libya. Lea had some difficulty getting Zakharov to discuss Soviet Jew

"It was a very sticky subject for him. He said, 'We'll disc that question later.' "

Through all this, the FBI paid Leakh between $75 and $150 a week, and the agents collected any of Zakharov's payments as evidence. Leakh made extra cash doing construction work with some relatives. He was in the midst of remodeling a bathroom when the FBI summoned Plumber.

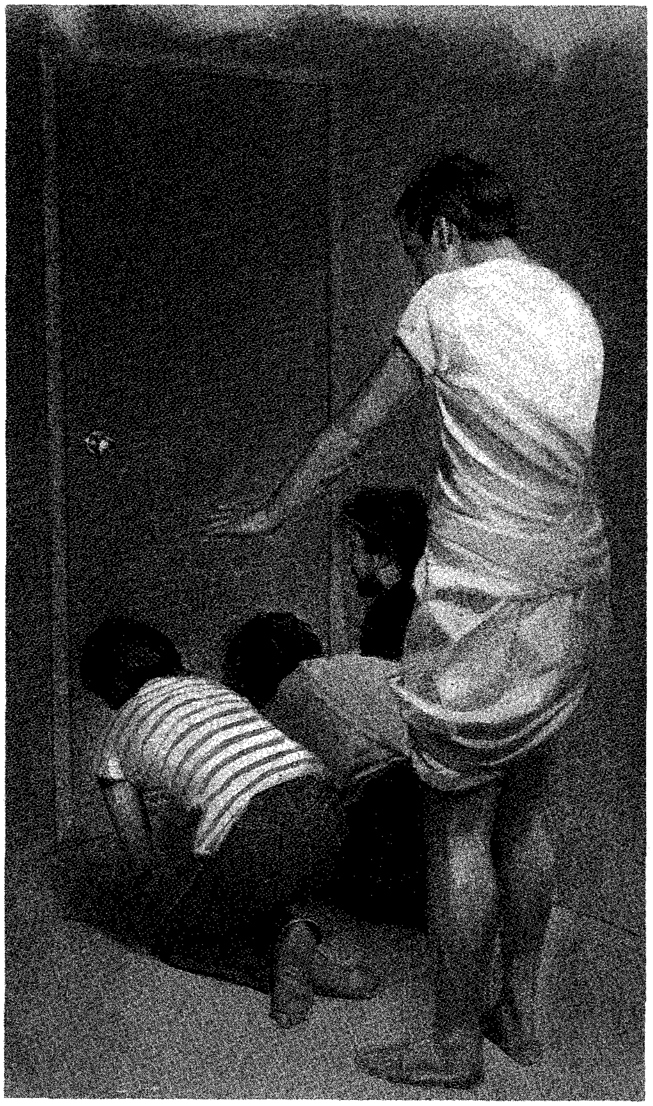
On South Ferry Street, Leakh met Baker and Special Agent Dan Sayner. They asked him to answer a help-wanted ad that had been placed in the *Daily News* by a machine shop owned by an FBI agent's father. Leakh pointed out that the position paid just $250 a week, or less than half what he was making in construction.

"[Sayner] said, 'At least you get Blue Cross–Blue Shield.' So I say, 'Look, I don't get sick, man.' He play a very cool game. He took a very strong stand. After a whole lot of hassling, I said, 'Look, I'll give it a shot.' "

In September, Leakh went to work at the H.G. Machine & Tool Company in Long Island City. He began to understand why the FBI had placed him there when he discovered that the firm made parts for F-15 fighter planes. He spent hour after hour feeding bits of metal into a milling machine.

"Same thing, same thing, same thing for eight hours. I never so tired after a day in my whole life."

Noticing that Leakh was tense, his family called in a Hindu priest to help get him out of the *Gra.*



OUTSIDE LEAKH'S BEDROOM DOOR.

THAT MONTH, Zakharov returned from Russia. Leakh had by then acquired an aging Malibu, and Zakharov offered him $200 to make a delivery to New Jersey. Leakh followed instructions to park by a certain diner in the town of Dover and flick on his hazard lights. He waited for a car to pull up with its left-turn indicator flashing. A man was then supposed to get out.

"I should not say anything or look back. I should only hand over the package."

The other car never appeared, and Leakh drove back to Brooklyn. He stopped before a pair of pay phones at the corner of Atantic Avenue and Rockaway Avenue. The phone on he right rang at an appointed time and Leakh picked up o speak to Zakharov.

"It was all a test."

Near the end of 1985, Leakh ate with Zakharov at he Flagship Diner in Queens. akharov asked if Christmas was observed in Guyana, and Leakh replied hat all holidays are celebratd in his country. Zakharov aid he sometimes had iends over to his home to elp bring in the New Year.

"I ask him if I can come to arty. He said, 'Leakh, you know this business we are in. You should not be that naïve. This must be absolutely secret.' I said, 'Okay, I was just kidding you.' "

In January 1986, Leakh met Zakharov outside a cinema in Ridgewood. Zakharov gave Leakh a handshake that was captured by a hidden FBI camera, and they strolled to a nearby Spanish diner. Leakh stuck a cigarette in his mouth and reached in his front pants pocket with the apparent purpose of getting a light.

"Heh, heh, heh."

Leakh had earlier run the tiny switch through a hole in the pocket and he now flicked on the recorder. He then pulled out a book of matches and lit his cigarette. He noted that his hand was rock steady.

"I was doing a hell of a good job. Very brave."

After he had made the usual trip to the men's room, Zakharov joined Leakh in downing one bottle of Mateus and starting another. Zakharov casually suggested Leakh smuggle a technical manual out of the machine shop. Zakharov also indicated that he would be willing to finance Leakh's graduate education. Leakh spoke of enrolling at Polytechnic.

"He wanted me to go to Queens College because it's cheaper."

A few days later, Zakharov called Leakh at home and asked him to be at the pay phones on Atlantic Avenue in fifteen minutes. The FBI had given Leakh a telephone attachment for the Nagra and he arrived all set to record the call. He quickly stuffed the microphone down his shirt collar when he saw Zakharov had come in person. Zakharov approached wearing a pair of sunglasses.

"I later told Dan Sayner about the shades. He said, 'He's really playing the part.' He was happy Zakharov was playing the part of a spy."

At this meeting, Zakharov urged Leakh to apply for citizenship and to prepare a résumé for a more advanced job. Zakharov suggested that Leakh falsely attest to two years' experience at the machine shop.

"I told him, 'Look, man, I don't like to lie.' "

Shortly before his next appointment with Zakharov, Leakh met Sayner in the parking lot of the Club Diner. Leakh listened to an FBI radio receiver crackle with transmissions from an aircraft that was following Zakharov's car from his home in the Bronx to Manhattan. The pilot reported that Zakharov had parked near Central Park and was descending into the subway.

"[Sayner] kept saying,

AT HOME, HE WATCHED THE NEWS OF THE ARREST ON TV. HE STILL HADN'T TOLD HIS FAMILY OF HIS ROLE.

'Hold on! Hold on! Listen to this!' To him, it was really something."

AN HOUR LATER, LEAKH MET ZAKHAROV ON MYRtle Avenue. They ate at a Chinese restaurant and then strolled up to the elevated subway stop on Seneca Avenue. Zakharov paused on the nearly deserted platform and handed Leakh a pen and a notepad.

"He said he was ready to sign me to the contract."

At Zakharov's direction, Leakh opened the notebook and wrote the date in the upper-right corner of the page. Leakh then wrote down what Zakharov recited from memory.

"It was 'I, Leakh Bhoge, agree to work for the U.S.S.R. for seven to ten years, and after that, if I am willing, then the contract can be renewed or extended.' "

Once Leakh had signed the bottom, Zakharov stuck the notebook in his blue shoulder bag. Zakharov said that Leakh's duties would consist primarily of acquiring classified material. The monthly salary would be commensurate with the quantity and quality of his work.

"I was scared of getting myself involved that deep. I told myself it can't hurt me because I was fighting for the United States of America."

In keeping with his new status as a full-fledged spy, Leakh went off to his next meeting with two one-page documents marked "classified." Zakharov evaluated the FBI-supplied papers in a Chinese restaurant.

"He said, 'It's garbage.' I said, 'If it's garbage, give it back to me.' He give it back to me."

On the way out, Leakh dropped a brochure he had obtained at Polytechnic. Leakh did not want to bend over, for fear Zakharov would see his recorder. Zakharov seemed to have the same apprehension.

"Zakharov and myself are staring at each other. Zakharov picked it up and he kind of smile."

After such episodes, Leakh returned home and stashed his recorder under his bed and did his best to relax. He read spy novels and sometimes caught old James Bond movies on television. He found that he viewed 007 with a somewhat different eye.

"He had nice women, nice cars, whatnot. What did I get? The subways. The factory."

While Leakh's family still had no notion of his other life, his mother did notice that he seemed overly tense. She consulted a Hindu priest, who said that Leakh's horoscope indicated he was in a *No Gra Hah.*

"It's a period of your life when you don't have any luck."

In a white dhoti, the priest went down to the basement and instructed the family to sit on the floor. They uttered prayers. They burned incense. They made offerings of fruit.

"But I'm still in that Gra."

As the summer of 1986 arrived, Zakharov once more went to Russia. Leakh told the FBI that he also needed a vacation, and he took three weeks off from the machine shop to see a childhood sweetheart in England. He came back with a souvenir coin for Sayner.

"I wanted to buy one and give Zakharov, too, but I felt funny."

BY AUGUST 2, ZAKHAROV HAD RETURNED FROM HIS own holiday, and he dined with Leakh at yet another Chinese restaurant. Leakh flicked on the Nagra while pretending to adjust his private parts. He then handed Zakharov an FBI-supplied blueprint of a jet-fighter part.

"He wasn't sure what it was, but I explain it."

Zakharov took the blueprint and set the next meeting for August 23 in the vest-pocket park at Cypress Hills Street and Cooper Avenue. He ended by giving Leakh a bottle of Royal Deluxe scotch.

"I was scared it was poison. . . . I let my cousins drink it. . . . I said, 'Don't blame me, you guys. Drink it at your own risk.' "

The night of August 16, Leakh partied at the Benab nightclub. He woke with a hangover and arrived ten minutes late for an appointment with the FBI. Sayner produced an aerial photograph of the vest-pocket park.

"I was kind of astonished. I didn't think this thing was that big, that they would go so far."

Sayner pointed out a bench in the upper corner of the picture and said Leakh should be sure to sit there at the upcoming meeting. Leakh asked what was going on, and Sayner said the FBI was going to arrest Zakharov.

"He asked me, 'How do you feel about it?' I said, 'Okay, just do what you have to do.' I said, 'Is that it?' He said, 'Yeah.' I turned and walked away with my head bowed. He shouted after me, 'Thanks again for the coin.' I said, 'It's all right.' "

On the morning of August 22, Leakh slipped out of the machine shop to see the FBI. Sayner said he wanted to take Leakh's Malibu for a few hours. Leakh said Sayner would first have to fix a flat.

Eventually, he signed a contract to spy for the Soviet Union for up to a decade. "Zakharov had big plans for me."

ZAKHAROV IN CUSTODY.

Photograph by Allan Tannenbaum/Sygm

"The other three tires were good."

In the afternoon, the boss of the machine shop sent Leakh into Manhattan to pick up cigars. Leakh returned to see that Sayner was back with the Malibu. Sayner showed Leakh two toggle switches that had been installed inside the door frame on the driver's side. One would activate a recorder hidden in the trunk. The other would cut off the ignition.

"He told me they would allow me to keep the cutoff switch. Big deal."

At 10:35 A.M. the next day, Leakh returned to the parking lot of the Club Diner. Sayner handed Leakh three Air Force documents. Leakh thumbed through them and saw some text and several graphs concerning jet engines.

"It didn't mean anything to me."

Sayner then gave Leakh a pair of $20,000 transmitters and a white index card. Sayner told Leakh to memorize the instructions on the card and cautioned him to keep the three secret documents in a secure place.

"He said, 'We can't lose these documents because we had to promise the Air Force not to lose them.' I said, 'Don't worry. Nobody gets into my room. I give my mother and everybody strict warning not to even clean out the garbage.' "

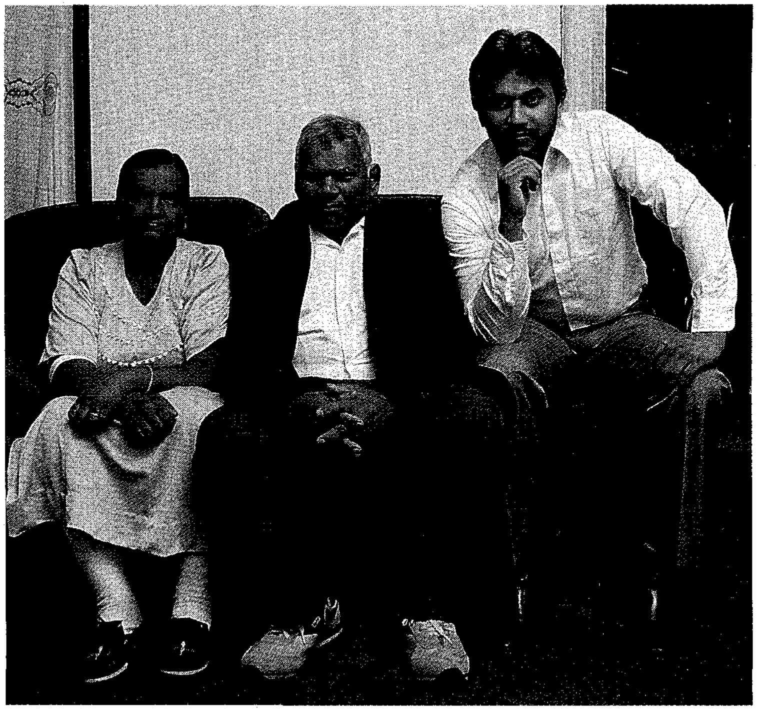
Once he had stashed the documents and equipment under his bed, Leakh went to a Guyanese friend's house and had a Heineken. Leakh's right ankle had been bothering him, and he enlisted the aid of an old man who knew something of massage. Leakh was limping when he set out for the mission.

"It actually became more swollen."

Four hours later, Zakharov was in handcuffs. Leakh then climbed into a van and reached under his shirt to tear the wires from his chest. He returned the recorder and the transmitters to Sayner.

"He was very nervous and I was cool. He reached out to shake my hand. I reached out, but his hand wasn't there anymore."

Last November, Leakh finally took his oath of citizenship in the same Brooklyn courthouse where Zakharov had appeared.



WITH HIS MOTHER AND FATHER AT HOME.

WITH AN AGENT BESIDE HIM, LEAKH DROVE OFF in the Malibu. A piece of pipe rolled from under the front seat, and Leakh explained that Plumber had been doing some plumbing.

"[The agent] said, 'We have a toilet that leaks you could fix.' "

On Woodhaven Boulevard, the agent told Leakh to pull over. Leakh had to use a bathroom, and he squirmed in the seat or 45 minutes as the agent asked him one question after nother.

"You don't piss until you're debriefed."

When the debriefing was done, Leakh returned home. He emoved all his clothes and lay down on his bed. He opened ohn Le Carré's *The Spy Who Came in From the Cold.*

"To me, it was very intriguing."

That night, Leakh watched the news in his younger brother's partment. Leakh had yet to tell his family about his life as a py, and he did not reveal the identity of the double agent entioned in that night's lead story.

"I just wiped my face and shook my head."

After the news, Leakh went with his brother and sister-law to the Benab club. Leakh drank one gin-and-tonic ter another and called on the other patrons to smile and ugh.

"I had one of the best times in my whole life, I never t so free. I was telling everybody to have a good time, enjoy eedom."

With bills to pay, Leakh decided to put in a few more days at the machine shop. Some of the people there had guessed Leakh's secret, and the boss came over to pat him on the back. A foreman then approached.

"He said, 'It's quiet on the Russian front now.' I said, 'I don't know what you're talking about.'... I kept on working."

Several days later, the FBI rewarded Leakh with a $650 payment, which brought his earnings for three years of espionage to around $20,000. He signed "Plumber" on a last receipt and then went home to follow television reports of the confrontation between the superpowers over the Zakharov-Daniloff affair. He watched from his basement room as Daniloff and his wife emerged smiling and waving from a 40-minute meeting with the Reagans.

"Daniloff was saying, 'Thank you, America,' and everybody was having fun. What could I think? I was left out in the cold."

In November, Leakh's application for citizenship was approved. He took the oath with a crowd of other immigrants in the same Brooklyn courthouse where Zakharov had appeared. He went home with Certificate of Citizenship No. 13402059.

"I hope it passport to big dollar."

By then, Leakh had read that Daniloff was expected to earn nearly $500,000 in book and lecture fees. Leakh pressed the FBI for greater compensation, and he turned down an offer of $10,000 as inadequate. He began driving a van for a delivery service, and he is now looking for work more in keeping with his education. He returns each night to East New York and relaxes in front of his television. He avoids all programs that have anything to do with espionage.

"Just The Three Stooges, Lucy. *Maybe* The Munsters." ■

THE LITTLE STUDIO THAT COULD

NEW YORK'S ORION HAS A PLATOON OF HITS

BY JESSE KORNBLUTH

WITH THE MOST-talked-about movie of the year in 1,500 theaters on Oscar night, you'd think the people at Orion Pictures would be lining up to say how they knew, way back in December, that *Platoon* was going to gross over $100 million in three months and get eight Academy Award nominations.

That hasn't happened. And it won't.

"If you can find *anybody* here who felt this picture was going to go through the roof, I'd like his or her name," says Arthur B. Krim, Orion's chairman. "From the beginning, we were uncertain about *Platoon's* public reception."

But then, so was Oliver Stone, who wrote and directed *Platoon* after struggling for a decade to get it made. "I wanted a limited release," he says. "I was skeptical myself."

Stone had good reason. He first presented Orion with the script for *Platoon* in 1979. The company passed. In 1984, Dino De Laurentiis resubmitted the script to Orion. Again, it passed. In 1985, with studio after studio looking at the grosses for the Rambo films and deciding that Americans fighting one another in Vietnam was the last thing the popcorn crowd wanted, Orion got a third crack at the project.

This time, *Platoon* was being made by Hemdale, a company that did a great deal of business with the studio. And this time, Orion decided to become involved. It wasn't because Krim; Eric Pleskow, Orion's president and CEO; and executive vice-presidents Bill Bernstein and Mike Medavoy were suddenly high on *Platoon*—they'd always liked the project. Indeed, in 1981 they'd financed *The Hand,* Stone's American directing debut. But this time, they sensed that in this deal, a modest investment might pay off.

"We put up a third of the money for *Platoon* in exchange for U.S. theatrical rights and all foreign rights," says Krim with a degree of candor uncommon in the film business. "We felt there was a place for *Platoon*—at least overseas."

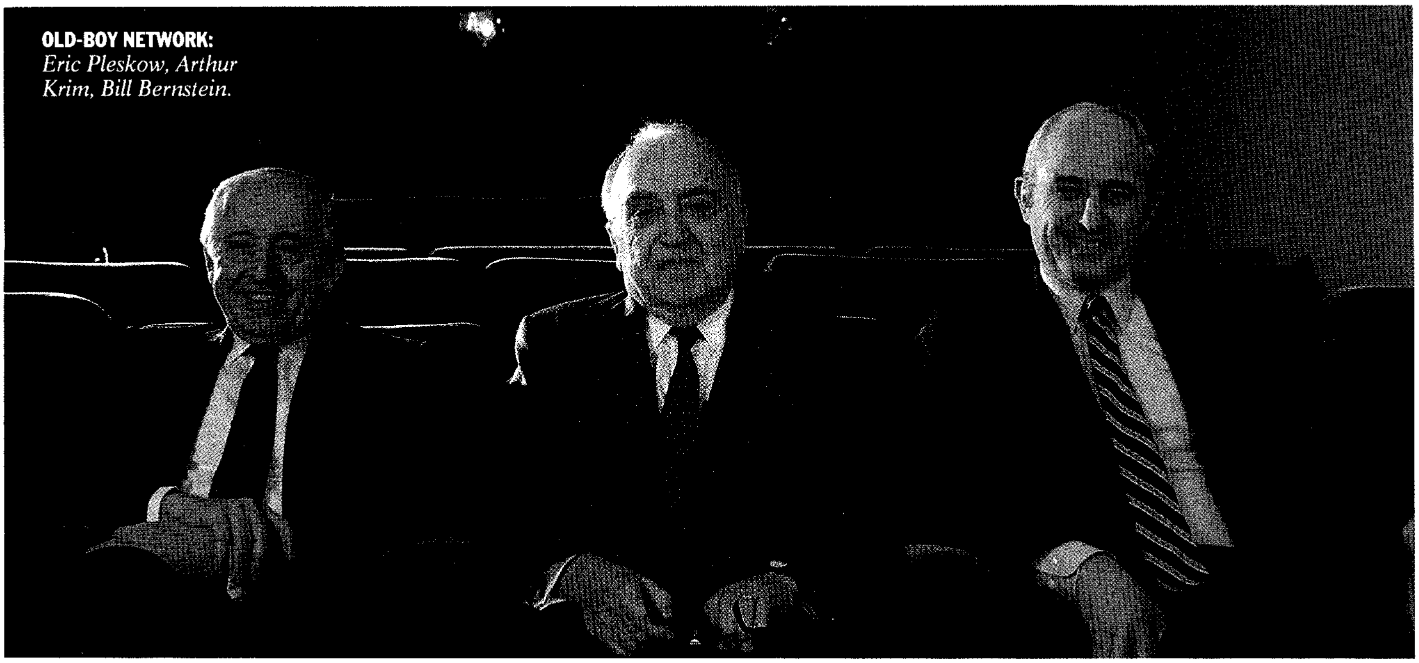
Krim was wrong about *Platoon.* It will probably make $20 million to $25 million for Orion in America, and match that profit abroad. But then, Krim is often wrong. Since 1951, when he took over at United Artists, he has been pleasantly surprised to discover that the films he and his colleagues like to make—*In the Heat of the Night, Midnight Cowboy, One Flew Over the Cuckoo's Nest, Rocky, Annie Hall, Amadeus*—have brought his studios eleven Best Picture Oscars and enormous profits.

Now, in Orion's fifth year as a studio with its own distribution system, Krim and his colleagues are looking smart once again. Last summer's Orion release *Back to School* grossed $92 million; its Christmas comedy, *Three Amigos,* pulled in $39 million. It made money on *F/X* and got great reviews for *Something Wild.* Its television department saw *Cagney & Lacey* break the 100-episode barrie (which means it can now be syndicated and *Hollywood Squares* hold its positio among the top ten syndicated shows And in the art theaters, Orion's classic division had 1986's surprise success *My Beautiful Laundrette,* and did respectable business with Eric Rohmer' *Summer.*

All told, these projects should giv Orion 1986 revenues of about $300 mil lion, up $77 million from 1985.

But even in a time when most studio make much of their money from cabl sales and videocassette rights, there' nothing like getting eighteen Academ Award nominations, more than any otl er studio—and having those movies i the theaters on Oscar night. Orion h scored a hat trick this year. Besides *Pl toon,* it had *Hoosiers* (two nomination and *Hannah and Her Sisters* (seven nom

Photographs: top, Dirck Halstead; bottom, David Strick/On



OLD-BOY NETWORK: *Eric Pleskow, Arthur Krim, Bill Bernstein.*

"YOU WILL NEVER LOOK AT A WAR PICTURE IN QUITE THE SAME WAY AGAIN AFTER SEEING 'PLATOON.'"
"MOVIE-MAKING WITH A ZEALOT'S FERVOR. War movies of the past, even the greatest ones, seem like crane shots by comparison; 'Platoon' is at ground zero."
"A SINGULAR ACHIEVEMENT ...vivid, terse, exceptionally moving... the tension builds and never lets up... a major piece of work, as full of passion as it is of redeeming, scary irony." —Vincent Canby, THE NEW YORK TIMES
"'PLATOON' IS A GREAT MOVIE, a powerful movie and one of the year's best. Two big thumbs up!" —Siskel & Ebert & The Movies
"★★★★ ...1986's MOST POWERFUL FILM. ...brilliantly shot and edited...the best Vietnam movie to date." —Mike Clark, USA TODAY
"'PLATOON' MATTERS. ...the most impressive movie to deal with the fighting in Vietnam....Stone's film is a document written in blood that after almost 20 years, refuses to dry."
"10 + OFF THE SCALE... the most powerful, most gripping, most devastating film of the year..."
"...IT'S GOING TO BLOW EVERYTHING ELSE OFF THE SCREEN."
"'PLATOON' IS A MAJOR WORK OF A...
"IMMENSEL... ...HAUNTING ... ultimate war film in gene... the finest Vietnam film in particular ...unmatched in the sense it gives of what combat must really be like..." —Richard Freedman, NEWHOUSE PUBLICATIONS
"★★★★ THE BEST FILM OF THE YEAR." —William Wolf, GANNETT NEWS SERVICE
"...A GREAT AMERICAN MOVIE —easily the most powerful film of the year ...the kind of Vietnam movie that many of us have longed for...One comes out excited yet shaken and close to tears." —David Denby, NEW YORK MAGAZINE
PLATOON
The first casualty of war is innocence.

THE 'KIDS': *Jon Sheinberg, Rob Fried, Michael Barlow.*

UNORTHODOX: *The Orion executives aren't like most studio heads. "These guys are suckers for the idea that you can get an audience for what might be a good film," says director Jonathan Demme.*

nations). Add Woody Allen's new movie, *Radio Days,* to that mix, and Orion now has films in 3,500 theaters.

Those four films have powered the studio to the highest market share in Hollywood today, displacing Paramount as the season's top-grossing studio. And Orion has a solid chance to hold that title for a while as *Platoon* marches on to a post-Oscar gross that could top $150 million.

In Los Angeles, all this causes a certain gnashing of teeth, since Orion doesn't act like any other studio. Three of the four men who lead the studio live and work in New York—not because they believe in the tradition of ultimate power residing in Manhattan but because they just prefer living here. (As do their wives: Dr. Mathilde Krim is co-chairman of the American Foundation for AIDS Research, and Barbara Pleskow is a classicist who, with a colleague, is classifying Greco-Roman archaeological sites in Egypt.) Orion's chairman is 76, a good 25 years older than most studio chiefs. The top management team has been together, in various permutations, for an unheard-of 36 years. And, as filmmaker Jonathan Demme says, "these guys are suckers for the idea that you can get an audience for what might be a good film."

Orion's oddball setup has made for something even better than the occasional big movie—it's brought Orion long-running relationships with filmmakers who turn out some of America's best movies. Woody Allen, for example, has been doing business with Krim and Pleskow since 1964. And almost from the beginning, they've allowed him to make any movie he wants if the budget is within reason, reshoot practically at will, and create his own trailers and posters.

"There are people who call my agent to propose the same deal I have at Orion—just with more money," Allen says. "But you can sleep nights if you have a deal with Arthur Krim. It would be a sorry thing if there weren't a company like this."

The irony of the Orion story is that just eighteen months ago, the studio was looking at a very unprofitable year. It had no film opening in the month before Christmas. And coming over the horizon was a bid for the studio that, if accepted, would guarantee that there wouldn't be a company like this.

'TO UNDERSTAND ORION," Bill Bernstein says, "you've got to understand United Artists." Not the United Artists of legend, the studio that Mary Pickford, Charlie Chaplin, D. W. Griffith, and Douglas Fairbanks started in 1919. When Bill Bernstein talks about United Artists, he's referring to a time starting in 1951 when the studio, despite the glamour of its name and history, was practically without assets.

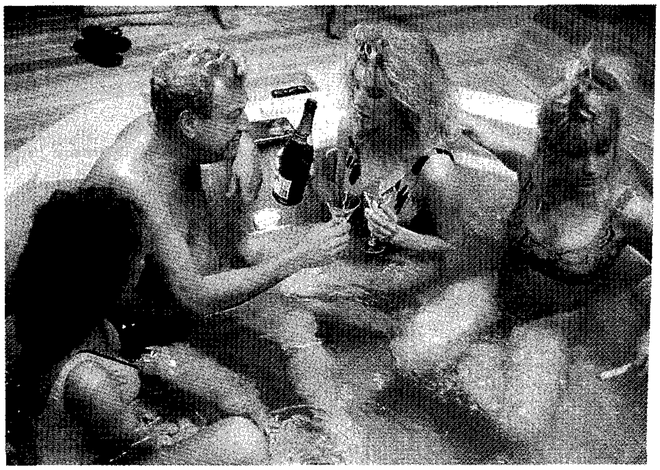
That year, Arthur Krim was a 40-year-old partner in the law firm of Phillips, Nizer, Benjamin, Krim & Ballon. His law partner, 41-year-old Robert Benjamin, had been a director of Universal Pictures. Together they inspected United Artists and, discovering it was about 30 days from bankruptcy, made an offer for the company. No money would pass hands, but they would run UA and get temporary control of 50 percent of its shares. If they showed a profit within three years, their control would be extended for another decade—and they'd get to keep the stock.

Krim and Benjamin acquired *High Noon* and *The African Queen.* They hired Eric Pleskow, a young Austrian refugee who, at 21, had gone to Bavaria as a U.S. Army officer to reopen 800 movie theaters and set up a Bavarian film-distribution system. And they re-established United Artists as the home of independent filmmakers. "Unless you're a creator yourself," Krim said, "the best approach to making films is to invest prudently in those who do."

This hands-off approach to film production by a film company that had—and wanted—no Los Angeles studio paid off handsomely. In its first few years under Krim and Benjamin, United Artists released *Twelve Angry Men, The Man With the Golden Arm, Marty,* and *Around the World in 80 Days.* By 1956, Krim and Benjamin had bought out Chaplin and Pickford. The following year, United Artists went public. The hits continued: *Some Like It Hot, Witness for the Prosecution, Tom Jones, Judgment at Nuremberg, West Side Story,* and Beatles, James Bond, and Pink Panther movies.

In 1967, Transamerica made an offer for the company. Krim and Benjamin traded their UA stock for Transamerica stock and made more than $8 million each. Their reason for selling UA, though, was more than financial. They were, at that time, extremely active outside the company: Krim as the chairman of the Democratic National Finance Committee (and, later, as special counsel to Lyndon Johnson) and Benjamin as a founder and chairman of the Corporation for Public Broadcasting and as an ambassador to the United Nations. As

THE ALLEN FACTOR: Hannah and Her Sisters.



ON A ROLL: *The summer hit* Back to School.

Photographs: left, Brian Hamill; right, Joyce Rudo

Steven Bach wrote in *Final Cut,* "Having the cushion of a wealthy corporate parent may have seemed a comfortable guarantee of continuity to men whose interests ranged wide."

There was only one flaw in this arrangement—it turned Krim and Benjamin into employees, and they were temperamentally unsuited to report to conglomerateurs. By the mid-seventies, with *Cuckoo's Nest* and *Rocky* swelling the coffers, they were suggesting that Transamerica restructure the business. "It was of primary importance to us that our younger executives [like production chief Mike Medavoy, a Los Angeles agent who joined UA in 1974, and Bill Bernstein, a lawyer who signed on in 1959] be able to build a stake," Krim says. "But the time for building a stake at United Artists was long past."

IT IS A COMMONPLACE OF OUR ERA that unhappy executives arrange to get themselves fired so they can collect their golden parachutes. But in 1978, Krim, Benjamin, Pleskow, Medavoy, and Bernstein did the unthinkable—they fired their employer and went off to found Orion Pictures. With almost every studio pursuing them, they decided to join Warner Bros. as a separate but equal partner, with a distribution arrangement unique in the history of the business. "We had 'parallel sovereignty,' " Krim explains. "We developed our own movies but used the Warner Bros. distribution system, which was supposed to follow our instructions. In theory, it was an interesting idea. In practice, it broke down very early on."

Orion had its share of bombs during those years, notably *Under the Rainbow* and *Wolfen.* It also had more than its share of hits: *Arthur, 10,* and *Caddyshack.* But if Eric Pleskow has "blanked those years out," he has good reason: Robert Benjamin died in 1979. And with that loss, Krim, Pleskow, Medavoy, and Bernstein found themselves wondering why they should go on spending their days in an unhappy alliance.

Once again, Krim and his associates went looking for a distribution company they could control. In 1982, they found it in Filmways, which had the nation's seventh-largest film-distribution network. It also had a single film in release—a world-class flop called *Four Friends*—and was a month away from defaulting on a major bank loan. Orion's backers, which included Warburg, Pincus and Home Box Office, invested $26 million in Filmways.

"We came into this new place with no first pictures and no sequels and a film library very different from the one we'd built up over 27 years," Eric Pleskow recalls. "But because of our history, there were expectations. Very early on, a man from Wall Street came to see me. He told me his projections for Orion. I said, 'That's much too high. Please don't put out those projections.' He did it anyway. The stock went up. People got hurt. And pressures were put on us that we couldn't live up to."

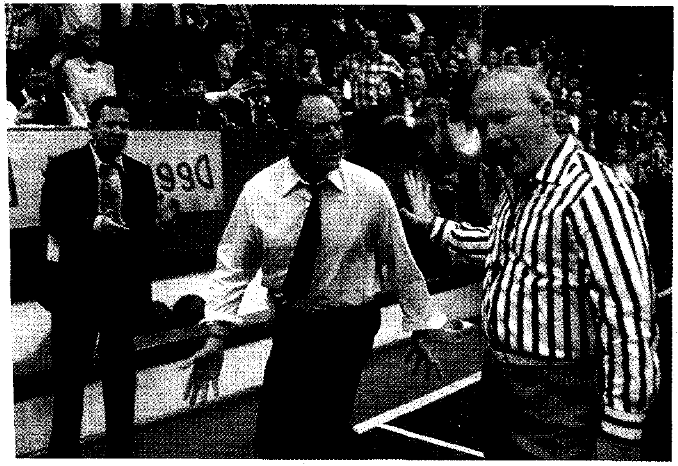
ON THE WALL BEHIND MIKE Medavoy's desk in Orion's Los Angeles office is a picture of Barbra Streisand. Steven Spielberg also grins from this wall. "To the Czar—from one of his first clients," reads the inscription. Robert Redford clearly understood the wide range of Medavoy's friendships. On his picture, he wrote, "I want a separate wall."

As the former agent for Spielberg, George Lucas, and Francis Coppola, and former head of production at UA, Mike Medavoy should have had a great many chits to call in when Orion became a real studio in 1982. But most of his longtime associates were locked up in deals—some of which he'd made—at United Artists. And Orion was not inclined to pursue unattached talent with huge offers. The operating philosophy was the same as it had been at United Artists: balance possible gain against what Krim liked to call "risk of loss." So Orion executives gravitated to projects that could be made for a third less than the typical Hollywood movie.

It took a year before Orion reached Krim and Pleskow's goal for the company: a movie release each month. During that first year, though, Orion had one hit. That was *First Blood,* an already-completed Rambo movie the studio agreed to distribute. "We did a creditable job with *First Blood,*" Pleskow says. "Outside of the *Rocky* movies, a Stallone film had never grossed more than $23 million. This did $45 million. There should have been a little happiness. But when you have an unexpected success, it's never enough for some people. Stallone's producers said they had one potential problem with a sequel—they wanted it to co-star John Travolta, who was tied to Paramount. And although we'd expected the sequel, we never heard from them again."

Nor, for three years, did they hear from a mass audience. Fifteen of their next eighteen films earned less than $10-million. Many will become the answers to trivia questions: *Starfight One, Lone Wolf McQuade, Yellowbeard, Harry & Son, Maxie, Beer,* and *Cheech & Chong's The Corsican Brothers.* Then there were the well-intentioned failures (*The Hotel New Hampshire, The Bounty*) and critics' favorites (*Under Fire*). And of course, there was *The Cotton Club.* Orion had committed itself to invest $3.5 million in the production and spend $10 million to $12 million for prints and advertising. It ended up investing $11.5 million more in the production when it became clear that this out-of-control movie (final cost: $42-million) might have to be shut down.

Krim and Pleskow were not thrilled with many of these films. "We make potboilers like everybody else," Krim says. "This isn't Tiffany's." But they contended that the company shouldn't be judged



COACH OF THE YEAR: *Hackman in* Hoosiers.

DENNIS HOPPER

FAVORITE SON: *Dennis Hopper directs* Colors.

hotographs: left, Morgan Renard; right, Merrick Morton.

TURNING AROUND: *Orion began to rally in the fall of 1984 with* Amadeus. *In 1985, the studio released* Desperately Seeking Susan, *a comedy starring a singer who had never made a feature.*

until Orion had been in business for three years. "In the beginning," Krim argues, "all you can really do is establish a presence and build an inventory."

START-UP COMPANIES OFTEN need repeated infusions of capital. Orion was no exception. A public offering raised $36 million in 1983. A year later, Orion went back to the market for $63-million. After that, analysts began looking for results.

L.A. CONNECTION: *Executive vice-president Mike Medavoy.*

Orion began to rally in the fall of 1984 with the release of *Amadeus.* In 1985, the studio released *The Purple Rose of Cairo* and *Desperately Seeking Susan,* a $5.1-million comedy co-starring a singer who had never made a feature film. (This wasn't studio casting. "Because they're a little tight, they don't insist on stars," says director Susan Seidelman. "I chose Madonna because she lived in my neighborhood and I knew her from the club scene.") That year, the classics division released *Ran,* and the television department saw the award-winning *Cagney & Lacey* renewed.

Yet 1985 turned out to be a disastrous year for Orion. In part, this was because the company decided to stop selling off videocassette rights to its films and to market the cassettes itself. At the same time, the studio was putting out a half-dozen pictures that fizzled in the theaters. And *Back to School*—the Rodney Dangerfield comedy that was to have been its Christmas release—was postponed because of the death of its co-producer.

IN JANUARY 1986, WITH THE BOARD getting edgy and the stock down to $11, Rambo came back to haunt Orion. This time, the sequel was corporate: Anabasis Investments N.V., which owned the rights to the Rambo movies, offered to buy $55 million in stock and warrants from Orion insiders. In exchange, it wanted control of the board and a shake-up in the executive offices that would have seen Pleskow, Medavoy, and Bernstein—every key executive except Arthur Krim—leave the company.

Orion moved quickly to find another buyer. One hectic week later, Viacom bought a 14 percent stake in Orion for $26.3 million. A reassured Orion management pressed ahead with its plans. Last summer, Orion had *Back to School* in 1,700 theaters. Last fall, Orion made an exclusive cable deal with Viacom's Showtime/The Movie Channel, Inc., that should produce $250 million for the company over the next five years. The price of the stock moved up (it is now around $19). And in December, the company put out *Platoon,* which, according to Arthur Krim, has so far brought Orion 57 cents on every box-office dollar. So no one at the company was much worried last year when Metromedia president John Kluge boosted his holdings in Orion from 2.9 percent to 12.6 percent of the stock. "John is one of my closest friends," says Krim. Nor was anyone at Orion panicked earlier this month when Sumner Redstone, the theater owner who already had 6.4 percent of Orion's stock, bought Viacom. "We've had a long relationship with Sumner," Eric Pleskow says. "We're relaxed."

They certainly looked relaxed a week before the Oscars, when Krim, Pleskow, and Bernstein sat for a portrait. "I know what this should be captioned: 'The Group That Didn't Make *Heaven's Gate,*'" Krim joked. "And we had the chance," Pleskow added, holding up four fingers. "Four separate shots. Missed them all. How is it that people think that if you don't want to make their movie the first time, you might want to make it later at a bigger budget?"

The idea that a film company can be run like a family, with collegial decision-making, is about as common in Los Angeles as Disney movies directed by Roman Polanski. But since 1985, Orion has gone even further in this direction by hiring three young production executives and giving them a real say in production decisions.

FIRST TO SIGN ON WAS Michael Barlow, 40, the in-house script expert who got his start in the industry in 1976 as a script analyst for Medavoy. Then Orion brought in Jon Sheinberg, head of creative affairs at Twentieth Century Fox. That he is the 29-year-old son of MCA president Sid Sheinberg may have gotten him in a door once. More compelling is his unending hustle. As a junior at Beverly Hills High School, he sold an idea fo a TV series to Paramount; he recently proposed that the Beasti Boys do the end-title song fo *The Believers,* John Schlesinger' occult thriller. Rob Fried, a 27 year-old M.B.A., worked acros the hall from Sheinberg at Fox when it was clear that Orio was interested in Sheinberg, h asked that Fried be interviewed with him This group is joined by Arthur Krim ev ery two months, and by Eric Plesko more often. "I come to Los Angeles onc a month, or, like medication, as needed, Pleskow says.

The production staff tends to meet i the halls, making decisions quickl "How do you feel about——?" Medavo asks, sighting Fried and Sheinberg. " the last budget, with that cast, I'd put 30 percent," Fried says. Sheinberg nod And Medavoy goes into his office make a phone call to Bill Bernstein.

In the late afternoons and on Mond mornings, this group tends to gather

Photograph by David Strick/Or

Deneuve by Catherine.
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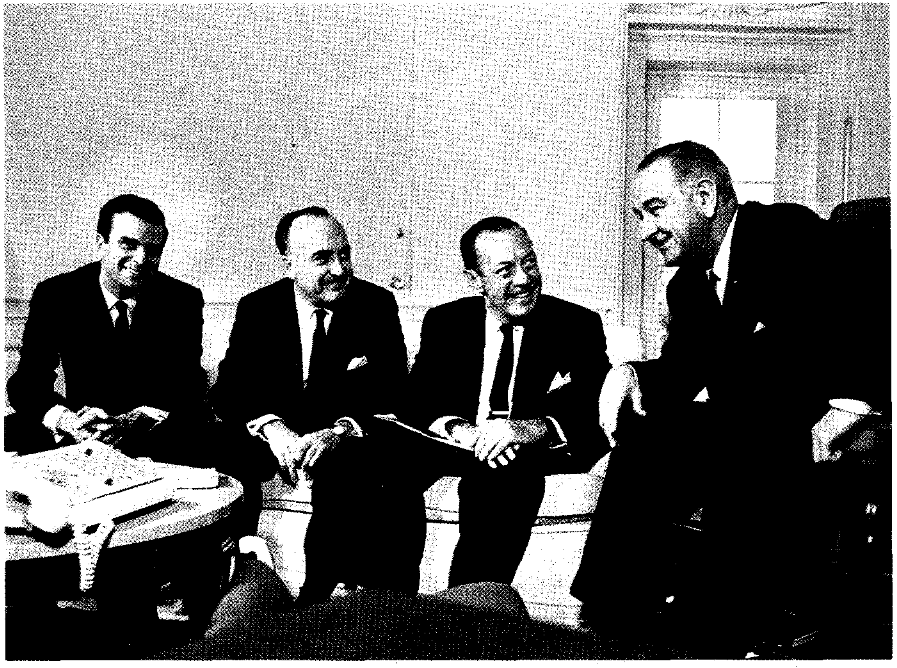
RESPECT: *David Mamet recently showed the movie he directed to Krim, Pleskow, and Bernstein. "Afterward, they talked about it as if it were a movie instead of a piece of product," Mamet says.*

Medavoy's office, cheerfully ignoring the quotation from Eugenio Montale displayed on Medavoy's bookshelves: "The wish to huddle in groups, to create noise and to escape from thought is a sign of desperation and despair." Here, ideas are kicked around as Medavoy smokes Cuban—he calls them Swiss—cigars.

The recommendations of the production staff carry some weight in New York. "I've heard Arthur ask Mike, 'What do the kids think?' " Sheinberg says. More often, though, it's this group that turns troubled projects that might otherwise be dropped into movies that get made. Like *Colors,* now being shot with Robert Duvall and Sean Penn in the leads. Penn had been equally interested in a script called "Dominick and Eugene," but when he chose to do *Colors,* it was then earmarked for Ray Liotta and Tom Hulce. Penn suggested to Orion that *Colors* should be directed by his friend Dennis Hopper, who last directed in Canada in 1980.


NATIONAL STANDING: *Krim (second from left) with Robert Wagner and Lyndon Johnson in 1964.*

For other studios, that alarming résumé gap might be a problem. But Orion had been seeing a lot of Hopper, who appears in *Hoosiers,* at that time. And the possibility of what Eric Pleskow calls "repeat business" is as key to the Orion philosophy as the notion that a movie can be made with more than one combination of talent.

For Dennis Hopper, directing *Colors* was also a natural progression. "Medavoy had been my agent," Hopper says. "I always had a good time with him—I don't think he ever got me a job—and at Orion, we'd been developing a motorcycle movie together. Then they just moved me onto this and let me make the movie. They don't interfere. They help you create. It's not a bummer."

David Mamet got his first directing job, for *House of Games,* just as easily. "The thing was resolved in about two minutes," he recalls. "I walked into Medavoy's office. He said, 'Here, smoke a *good* cigar.' Then he said, 'So you want to direct a movie. Fine!' And that was our meeting."

Mamet recently showed his movie to Krim, Pleskow, and Bernstein. "Afterward, they talked about it as if it were a movie instead of a piece of product," Mamet says. Medavoy apparently agrees. "Now he gives me a cigar when I enter and when I leave," Mamet notes.

IT'S EASY ENOUGH FOR DIRECTORS who have projects in work or profits in the pipeline to praise a studio. For harsher commentary, you look to a director whose film has failed, as Jonathan Demme's *Something Wild* did last year. But Demme, it turns out, thought so highly of Orion that he sent the script of this ultra-hip, unexpectedly violent comedy to a single studio and decided he wouldn't submit it elsewhere if Orion turned it down.

"They've had more luck with offbeat films," he says. "Like *Desperately Seeking Susan*—can you imagine the movie made the same way at another studio? The script would have been normalized first. And the same thing would have happened to *Something Wild.* The result would have been another 'hip' romantic comedy."

The failure of *Something Wild* to do more than get great reviews rankled Eric Pleskow. Orion brought it back. It still didn't do business. But Orion remains high on Demme and is developing *Continental Drift,* a novel by Russell Banks, with him.

In fact, Orion is developing movies with as many of its actors and directors as it can, and in unusual permutations. Sean Penn is practically a producer there. Kevin Costner, who stars in this summer's *No Way Out,* has been spending a lot of time in the office when Pleskow and Bernstein are in California. "We talk about things other than the business," Bill Bernstein says. "Everything doesn't have to translate into an immediate commitment."

Which is why, when Susan Seidelman said she didn't like the trailer for her new movie, they let her recut it. It's why, after seeing two weeks of dailies that Jon Sheinberg says were "smooth as silk," they told Dennis Hopper he didn't need to send his film over every afternoon. It's why they've assured Hugh Hudson, whose last film, *Revolution,* was rushed into production and turned out disastrously, that he doesn't have to hurry his first American film (to be produced by Tom Baer and Howard Rosenman). And it's why, when Oliver Stone and Hemdale had strong feelings that the poster fo *Platoon* should show the soldier playe by Willem Dafoe with his arms raise like an assassinated Christ, they deferre to the filmmaker.

It's not always good business to d this. It *is* good human relations. It's wh Dennis Hopper says, "Suddenly I've go a lot of offers, but I'd be happy to stay a Orion." It's why David Mamet, who's doing his next film at another studio, wi make another film for Orion. And wh Oliver Stone, who can have a deal at an studio, will be working again with Orio Not his next picture—that's for Fox. B after that, he's returning to the place th more and more filmmakers call hom "You root for them," he says. "They' the good guys." ■

Photograph: A.P./Wide Wor

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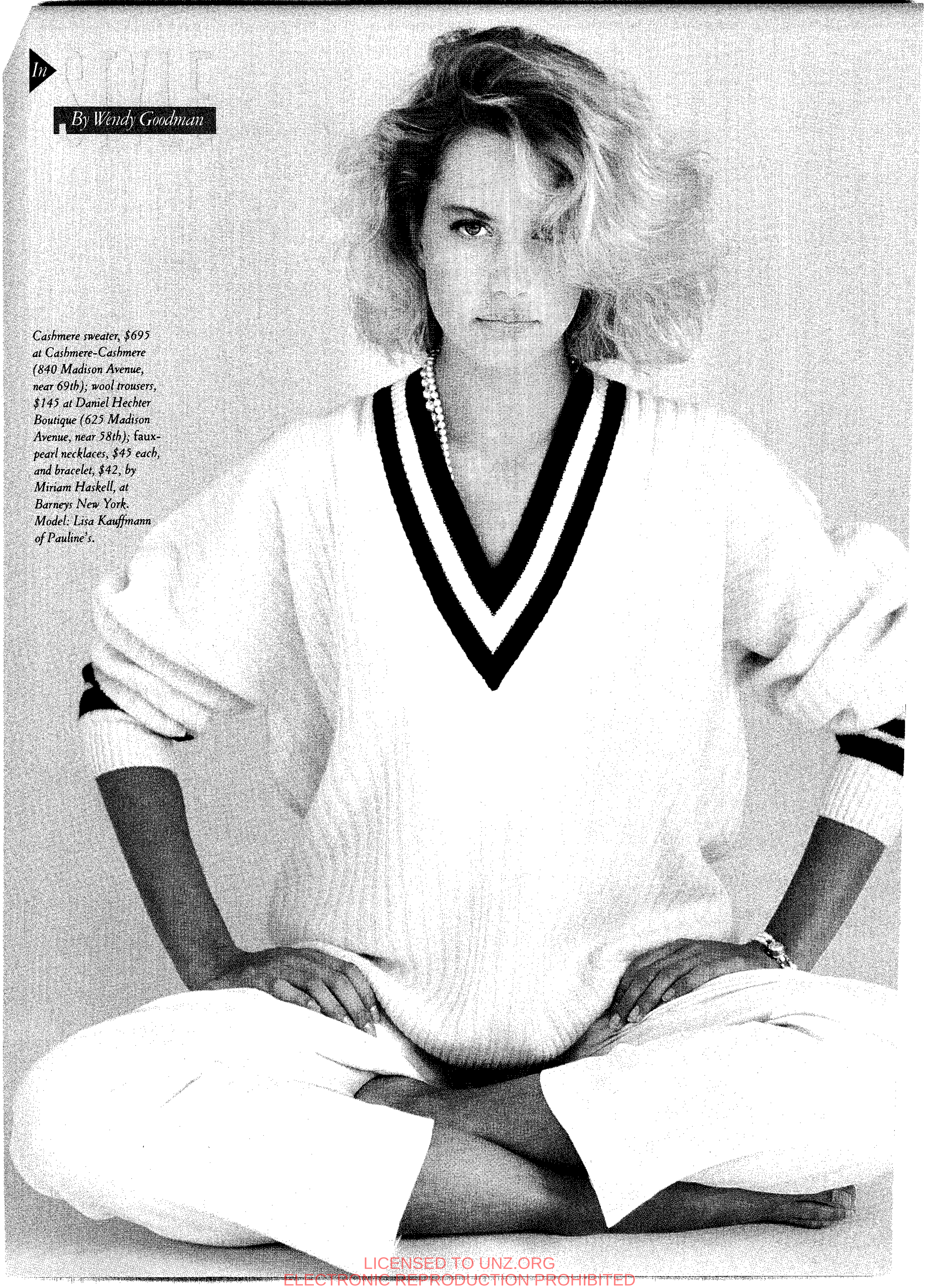
In STYLE

By Wendy Goodman

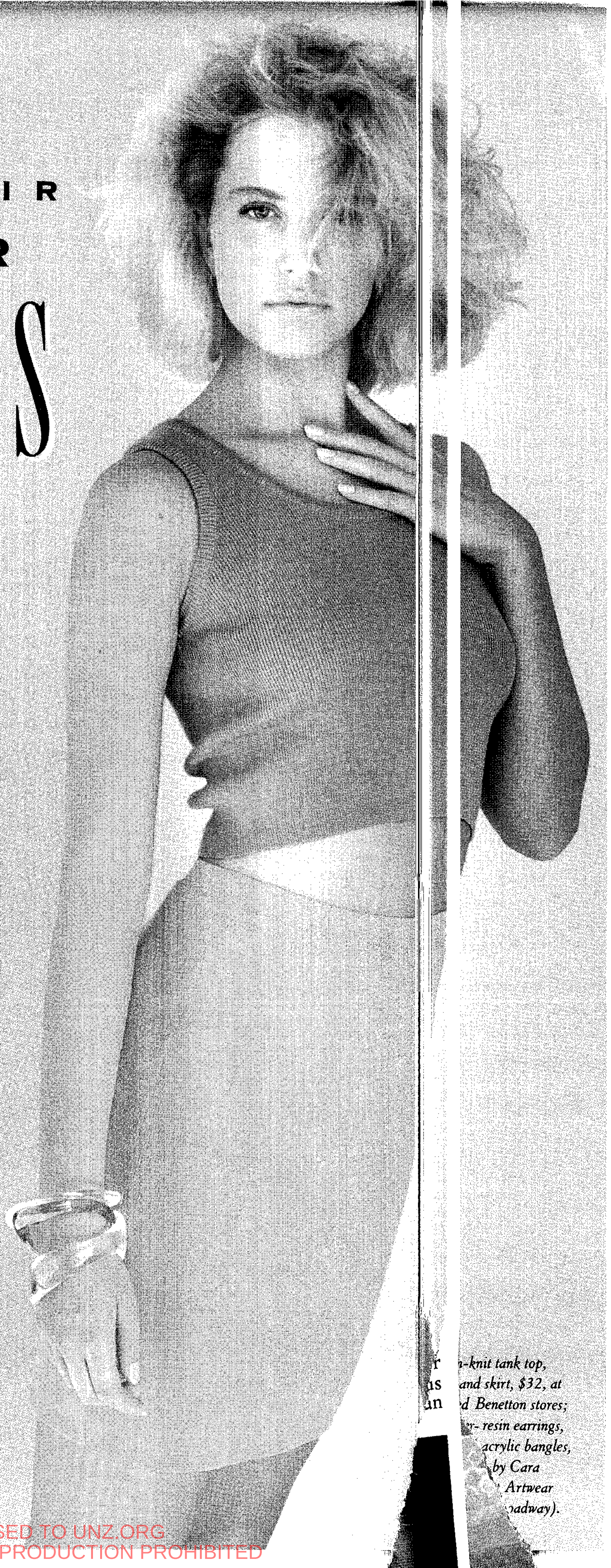


Cashmere sweater, $695 at Cashmere-Cashmere (840 Madison Avenue, near 69th); wool trousers, $145 at Daniel Hechter Boutique (625 Madison Avenue, near 58th); faux-pearl necklaces, $45 each, and bracelet, $42, by Miriam Haskell, at Barneys New York. Model: Lisa Kauffmann of Pauline's.

THE
GIRLS IN THEIR
SUMMER
SWEATERS

Now that the weather's turning warmer, it's time to stock up on sweaters—"summer sweater" only *sounds* like a contradiction in terms. And this season, there are sexy cropped cottons in sizzling colors, even luxurious cashmeres in classic looks—roomy, comfortable, perfect for cool spring evenings. For throwaway style, it would be hard to beat jeans . . . and a cashmere T-shirt.

PHOTOGRAPHED BY
LOTHAR SCHMID



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-knit tank top,
and skirt, $32, at
d Benetton stores;
- resin earrings,
acrylic bangles,
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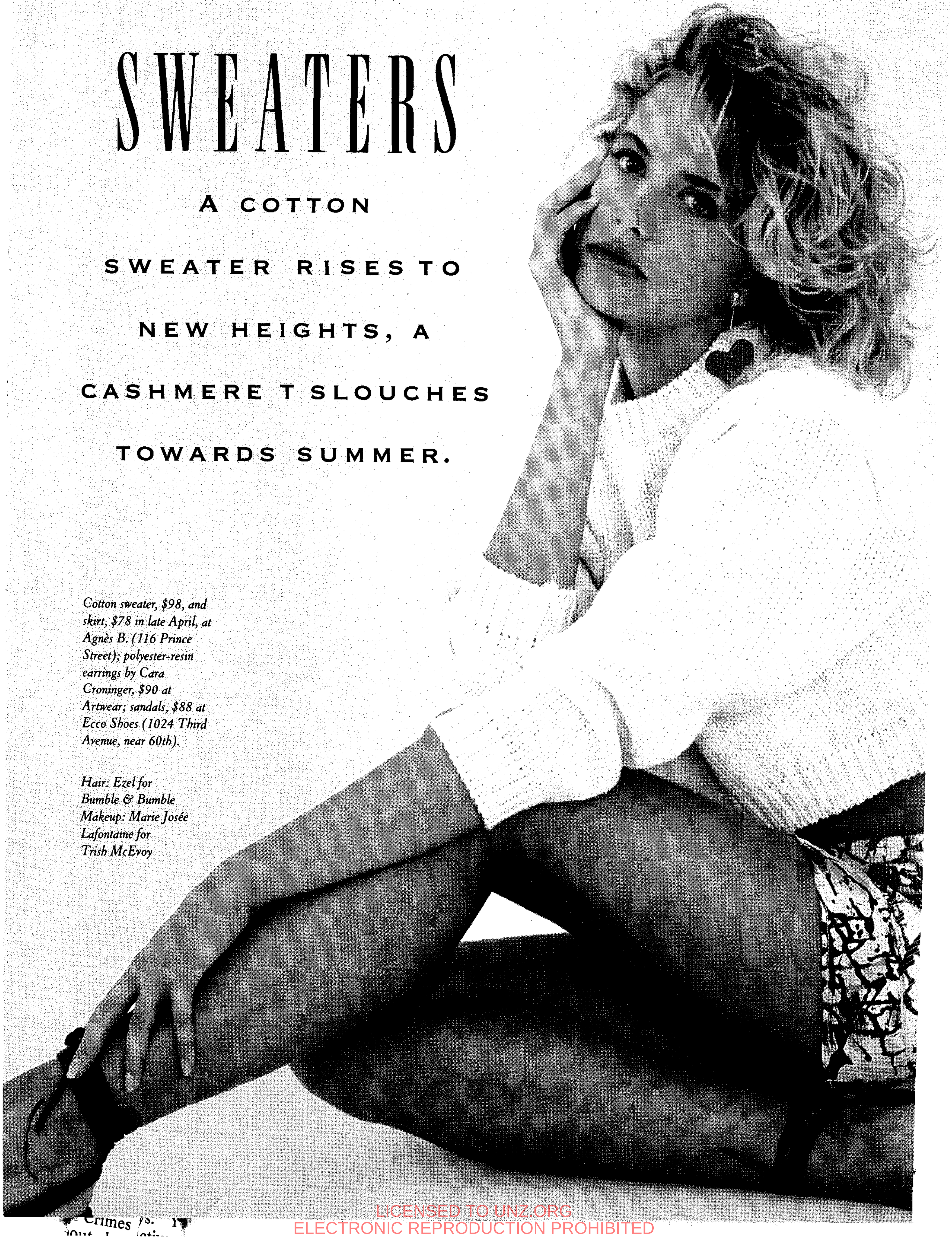
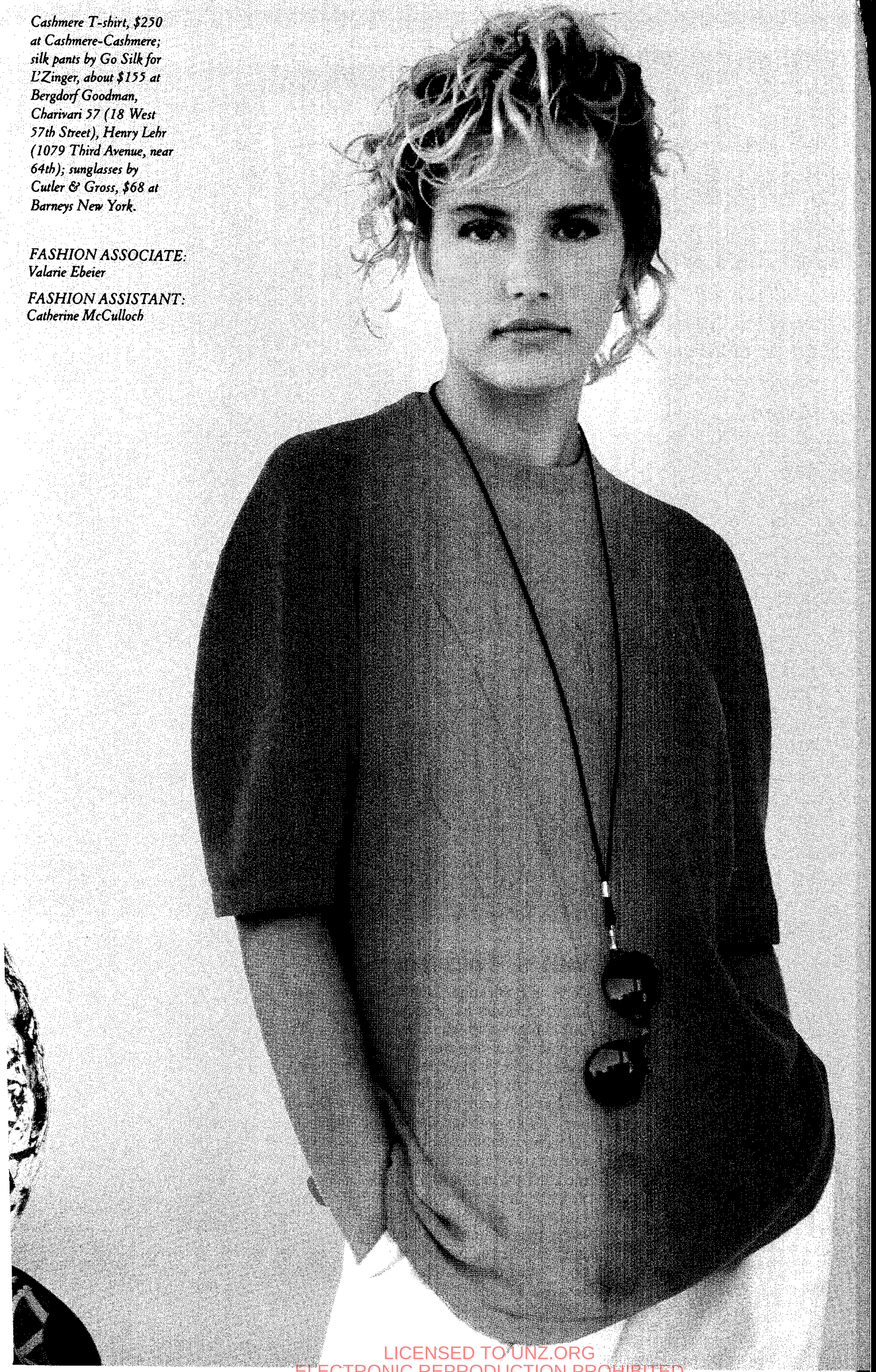
SWEATERS

A COTTON SWEATER RISES TO NEW HEIGHTS, A CASHMERE T SLOUCHES TOWARDS SUMMER.



Cotton sweater, $98, and skirt, $78 in late April, at Agnès B. (116 Prince Street); polyester-resin earrings by Cara Croninger, $90 at Artwear; sandals, $88 at Ecco Shoes (1024 Third Avenue, near 60th).

Hair: Ezel for Bumble & Bumble
Makeup: Marie Josée Lafontaine for Trish McEvoy



Cashmere T-shirt, $250 at Cashmere-Cashmere; silk pants by Go Silk for L'Zinger, about $155 at Bergdorf Goodman, Charivari 57 (18 West 57th Street), Henry Lehr (1079 Third Avenue, near 64th); sunglasses by Cutler & Gross, $68 at Barneys New York.

FASHION ASSOCIATE:
Valarie Ebeier

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BEST BETS

The best of all possible things to buy, see, and do in the best of all possible cities.

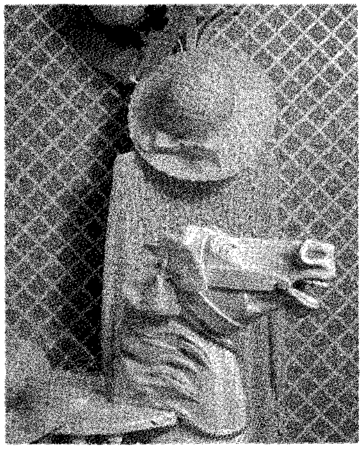
By Corky Pollan

Brit and Run

These days, there's not a ploughman within miles of New York, yet it's a simple thing to get a proper ploughman's lunch. They're serving it at Maxwell's Plum, from noon till five, at the bar and at proper pub prices. The heart of the meal is the imported Woodpecker cider on tap. Chilly, crisp, and 10.2 proof, it comes in half-pint or pint mugs ($2.50 and $3.50). On the ploughman's platter there's a slab of Stilton, blue, or English or Vermont Cheddar cheese (or a bit of each), butter, pickled onions, chutney, and French bread ($5.75). Or there's the huge Scotch egg—a hard-boiled egg that's been wrapped in ground sausage, dipped in bread crumbs, then deep-fried ($2.25). Now, lads, a brisk British stroll along First Avenue to walk it off.—**Barbara Costikyan**

MAXWELL'S PLUM/*1181 First Avenue, at 64th Street/628-2100*

Veils of Manhattan



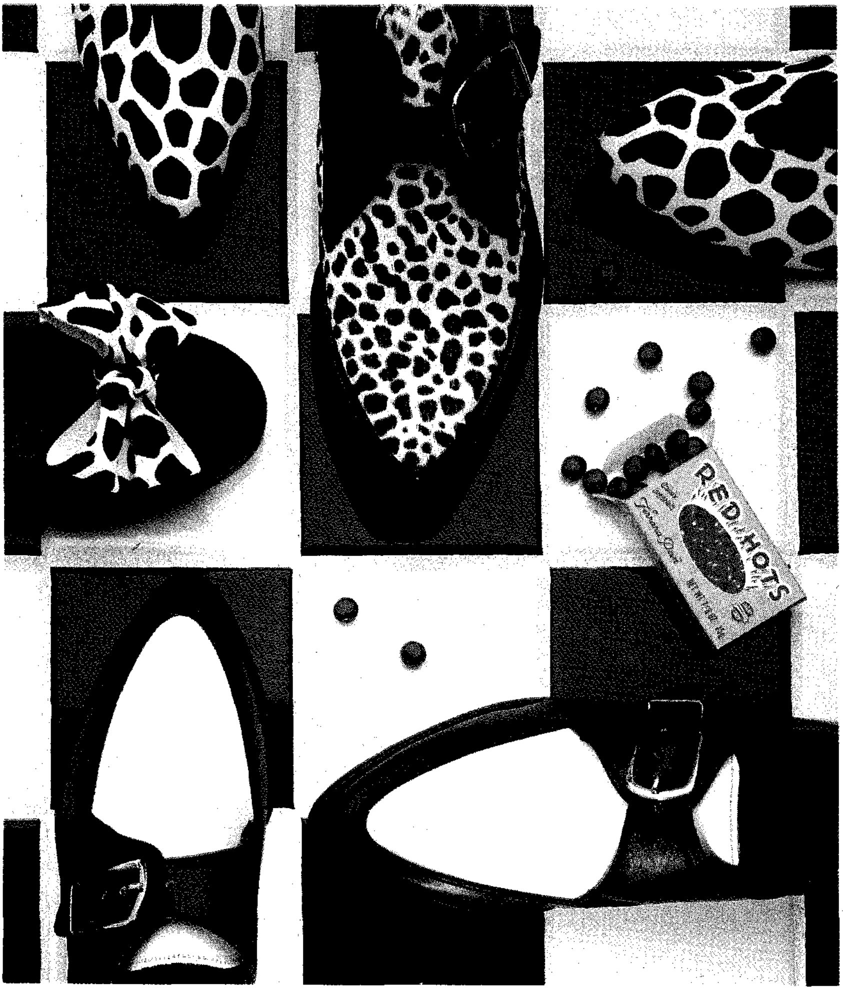
Come into Suzanne Daché's new store looking for a beige hat and you may walk out with a black-and-white one; if you're set on a boater, you may end up with a cloche. But given Daché's attention to hair, coloring, and the shape of the face, you can be sure the hat you walk out with will be the right one. It's no wonder Daché's so knowledgeable: Her mother is Lilly Daché, whose creations crowned the heads of film stars—and the Duchess of Windsor—in the thirties, forties, and fifties. Though Suzanne designs for our more mundane existence, she makes every type of hat, from beach straws to wedding veils. If you never wear a hat, there are scarves, bracelets, earrings, T-shirts, and T-shirt dresses. (Hats, from $26 for a beach straw to $350 for a balibuntal; scarves, $22 to $250; jewelry, $9 to $125; shirts and dresses, $35 and $45.)

SUZANNE DACHÉ/*156 East 64th Street/755-0807*

Photographs: left, Ted Hardin; top and bottom right, Andrew

The Dog Stays

A fractious Fido in the living room is a nuisance. But when you're behind the wheel of a car, he's a hazard. To the rescue: Dale Smith's Doggie Bag. Slip the sling around your pooch (Velcro straps keep it in place), pass the car's seat belt under the plastic handle, then fasten as usual—Fido will be securely anchored in the passenger seat. On the street, you can grab the handle (it has a leash loop) and lift your small pup over puddles or away from menacing dogs. Made of washable cotton (solids, $14.50; plaid or tapestry, $15.50), it comes in three sizes, for seven- to eighteen-pound dogs.
MACY'S/*Fifth floor*



My Shoe Heaven

Reminiscence has doubled in size, and thanks to designers Alfredo Carballude and Michele Morris, its new interior is the perfect setting for the store's engaging mix of wares. There's now ample space for glitter body lotion, French bubble bath, Japanese bric-a-brac, housewares with a fifties look, and trendy shoes. The last, from England and France, include saddle oxfords, flats to delight the Wicked Witch of the West, *faux*-pony slip-ons, crêpe-sole skimmers with pussycat bows, and dozens more with a retro look for guys and dolls of the eighties ($35 to $120).
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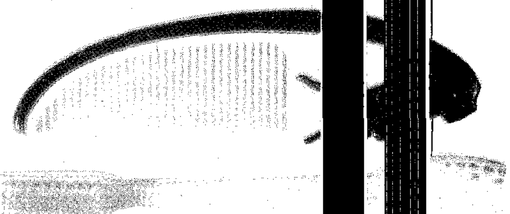

hotographs: top left, Bob Rice (hand-tinted by Bill Kobasz); bottom left, S. Baker Vail; right, Steve Lesnick.

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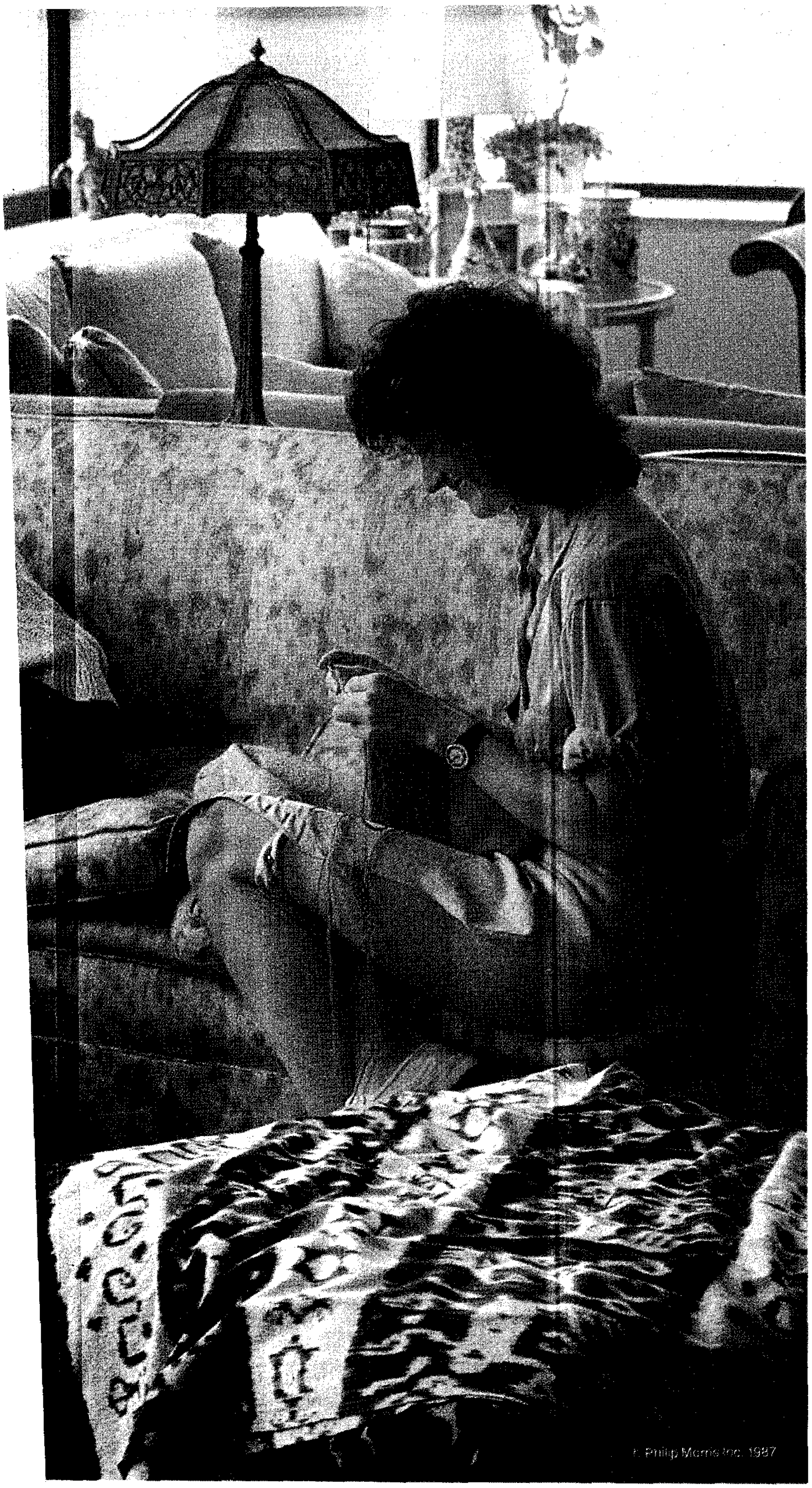

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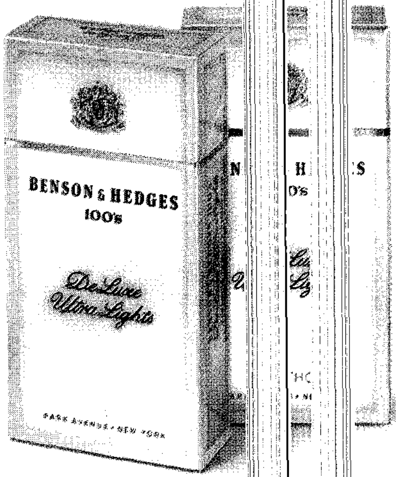

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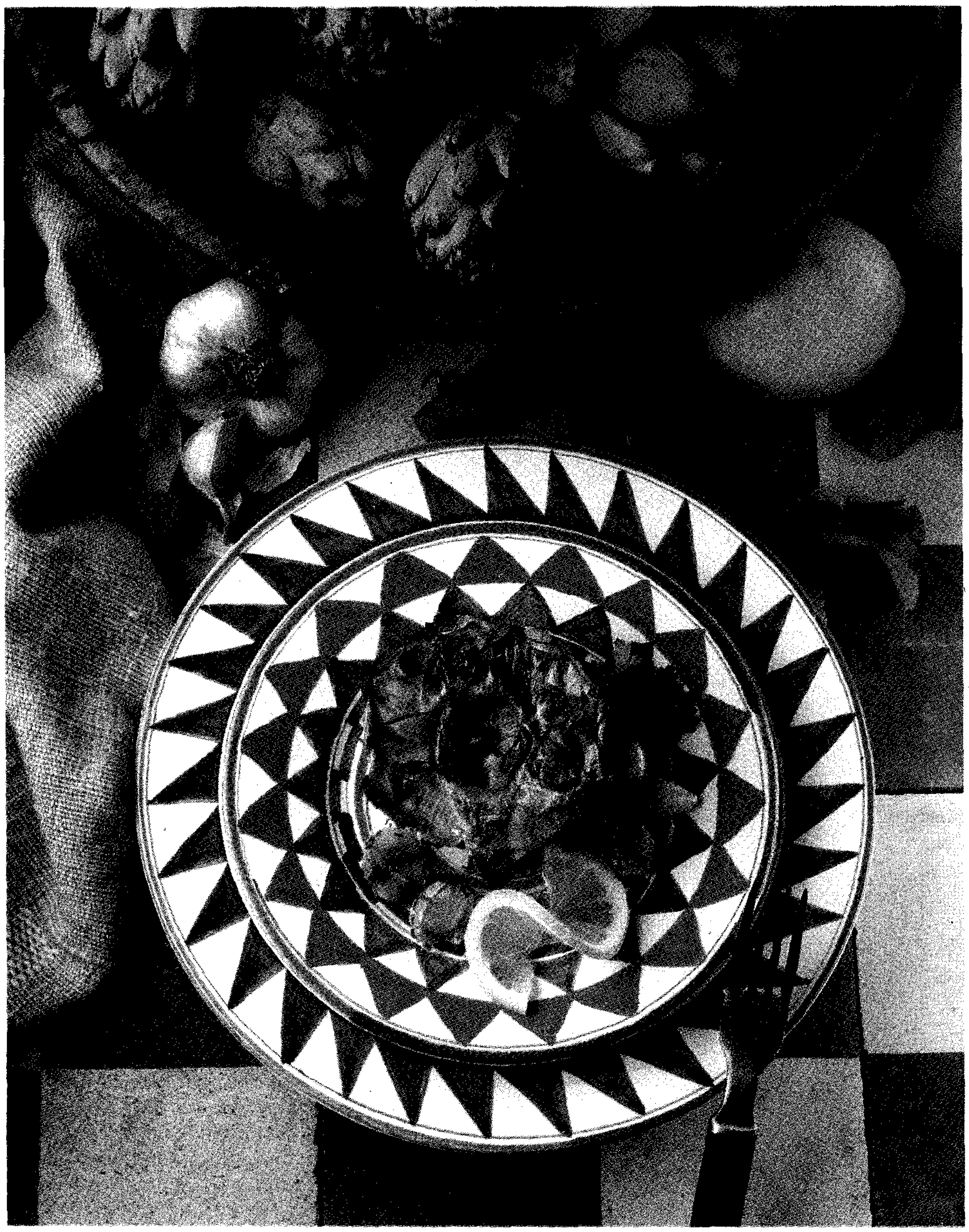


WHY artichoke different fı other artichokes? Bec was prepared in a w originated with the] ancient Rome. Velve crisp-edged, garlicl mellow, carciofi alla (artichokes Jewish-sty dish that has endurec

Azzurro serves it as petizer on weekends, delicious with roasted lamb. Marcello Sindo restaurant's chef-own high on this vegetable tive powers. "One art a day," he says, "kee stresses away."

—BARBARA COS

MARCELLO SINDONI'S CARCIOFI ALLA GIUDIA

- **6 medium artichokes (No. 60 size, available at Balducci's)**
- **2 lemons, cut in half**
- **¾ cup olive oil**
- **7 to 8 garlic cloves, peeled and crushed**
- **Salt and pepper to taste**
- **½ bunch fresh parsley, coarsely chopped**

Remove tough bottom leaves of artichokes. Bend and snap off top two thirds of all tough leaves, then cut an inch off top of tender inner leaves. Scrape stems, and cut off all but ½ inch. After each choke is trimmed, rub with cut lemon, and soak in cold water until all chokes are ready.

Remove from water. Place chokes, stem down, in a pot so they fit snugly. Fill with water to halfway up chokes, and boil, covered, for 5 minutes. Place in cold water to cool, then drain. Open up each choke, and scrape thistle from heart. With palm of hand, flatten each choke so it looks like a flower.

Put oil, ½ cup water, garlic, salt, and pepper into a skillet, and arrange chokes stem up. Press them cover with a flat li cook over high heat u ter evaporates and lea crisp and brown, a minutes.

Remove from skill add parsley. Serves 6.

STYLIST: GILLIAN D

IOTOGRAPH BY MICHAEL SKOTT

Dance/Tobi Tobias

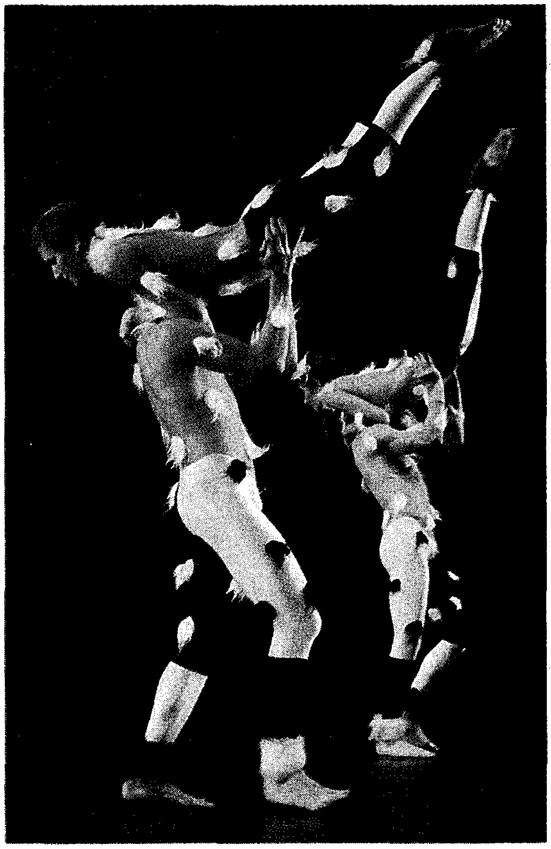
NEWS WATCH

"...Louis bases the movement on a pulse that throbs ceaselessly through the dancers' bodies, no matter what shapes they make..."

AUDIENCES DEMAND NEW WORKS. ANY choreographer will tell you that. And if he has his own company, he's obliged to come up with these works—usually a minimum of two each year—whether or not he has a compelling idea, whether or not the muse is with him. A handful of the resulting dances will be recognized as his best and become the mainstays of his repertory. Many more, having served their purpose as novelties, will disappear, unmourned, after a couple of seasons. I suspect that *Black and White,* a new dance by **Murray Louis,** unveiled in his company's late-March season at the Joyce, falls into the second category.

At first, the piece resembles one of those ritualistic dances from Spanish-Indian culture in which the performer, imitating the movements of an animal, undergoes a spiritual transformation and "becomes" that creature. Tigger Benford and Ben Hazard's thrumming and clanging neoprimitive score supports this idea, as do Frank Garcia's costumes—unitards colored like animal hides and sprouting furry tufts. The movement itself is based on a pulse, initiated in the arms or the feet, that throbs ceaselessly through the bodies of the eight dancers, no matter what shapes they make or how the stage patterning changes. As in Paul Taylor's tribal-style works, there are lots of lateral processions for the whole group and a section in which individual dancers take brief turns doing some special feat in a center-stage clearing while their comrades serve as an inciting, supporting chorus.

Although the construction is neat enough, the movement provides little in the way of variety or invention. Nor is the choreography transformed, as can happen with mediocre material, by luminous performance. (None of his present dancers can duplicate Louis's own nervous sensitivity of gesture and dramatic awareness of the body in space.) What really does this piece in, though, is Louis's undermining the initial atmosphere of primitive mystery with little invitations to laughter. When this happens, you're not sure what tone the dance means to take, and you're not overly confident that the choreographer is any wiser. Louis has done better and will do so again; meanwhile, our hunger for something new has presumably been appeased.


TRANSFORMATIONS: *Murray Louis's* Black and White.

ONCE UPON A TIME IN THE FORTIES AND fifties, it took ten to fifteen years for a second generation to emerge in the wake of an innovative choreographer. Nowadays, this seems to happen instantly. It's only six years since Karole Armitage first made a ripple with her *Drastic Classicism* and only a few months since media blitz made her a household word—at least in dance-conscious households—but already we are seeing School of Armitage. A clear example showed up recently at St. Mark's Church. **Robert Kovich's** *Multiple/Choice Crimes,* with its raucous, energetic score by John King, its radical-chic costuming by Gilles Marais, and its discontinuous dance phrases in service of a provocative, kinky eroticism, looks as if Kovich had signed on as an apprentice in Armitage's workshop. Yes, one must allow for the possibility of common inspiration—Kovich and Armitage both danced with Merce Cunningham, and subsequently both worked in France. Perhaps Kovich's work looks like imitation because it is so dilute.

Multiple/Choice Crimes gives us a *ménage à trois:* Kovich, an exceptionally clear dancer with a severe expression; Iris Hoffman, a young woman in the contemporary mold, at once sensuous and athletic; and Jean-Marc Heim, a delicately pretty, self-contained young man. All three have *dernier cri* wardrobes: Kovich's opening costume, for example, consists of an elegant, outsize vest worn over a bare chest, a softly pleated skirt worn over leggings and ornamented with a lace sporran, and ropes of pearls in the manner of Coco Chanel. The choreography, as I've said, is a compendium of essentially isolated moves; these are borrowed from a wildly eclectic assortment of genres and range from Indian mudras through grands jetés to rumba riffs. The best of the material has to do with the woman's being manipulated through a series of poses suggesting sexual languor of one sort or another. Not content with changing partners among themselves, the trio occasionally engages the electric-guitar-playing composer in the action. Everthing seems to be done with one eye on how the audience is taking it. What could be more Armitagean than that?

PERFORMANCE ART TAKES MANY FORMS, usually employing a mix of media. Different media will dominate according to the artist's talents and inclinations. **Joelle Ballonzoli,** for instance, seen recently a Dance Theatre Workshop, uses mostly dancing and talking. Her work belong distinctly to performance art because i shares the common denominator of th genre: It puts the self on display.

Ballonzoli's current effort, *Friends o the Gretsch Building Newsletter,* takes it title from a periodical she's been issuin from her loft, part of an enclave of cre

Photograph by Beatriz Schill

ative types in a decayed section of Brooklyn. What does it tell us about her? Essentials: She is a transplanted Frenchwoman, a struggling, ambitious artist, and a mother. Incidentals: She does physical therapy with the elderly, endures more than her share of the hassles of inner-city life, and keeps a cat. She's most convincing and touching when we see her vis-à-vis her main collaborator in the piece, her twelve-year-old daughter, Ersellia Ferron. A string of low-key domestic vignettes reveal the mother's abiding concern and affection for the child, who is physically an innocent miniature of herself—the head, too big for the short-legged, stocky body, given a kind of beauty by large, mournful, dark eyes. We see the reversal of roles typical in adolescence as the child, asserting its burgeoning independence, begins directing the parent. And we sense the warmth and pathos of this little team's existence—as they weave fantasies together and cope with difficult realities.

The harshest question the piece invites is: Are these two artists? Their work has almost none of the compelling qualities one associates with art; often it seems amateurish, homemade. The charms it offers are similar to the casual pleasure of dropping in on the neighbors in the apartment downstairs (even the family cat—seven parts alley to one Burmese—makes its appearance). The hope Ballonzoli expresses of making it to the top of the avant-garde heap via BAM's Next Wave series seems unrealistic.

Still, she can dance; asked to embody a lazy, voluptuous lion, she moves from deep inside her body, sinuous and strong. She can be witty, too. When one of her outlandish getups is censured by her daughter, she comments ruefully, "I know I'm not very pretty, but sometimes I try. But [then] people laugh at me. People have very bad manners in New York City, even your own children." Ferron is less attractive; her dance skills are modest and her acting tends to be cute in the nanner of Bill Cosby's TV kids.

The most haunting element in Ballonoli's work is understated and has to do vith language. Passages of taped narraion in English are echoed or anticipated y the same text in French, suggesting he double soundtrack that must go on n the mind of a person who has to deal ith the outside world in one language hile her internal life is conducted in an-ther. Again, Ballonzoli's English has a arked French accent, and at urgent oments she reverts to her mother ngue, while her daughter, who on oc-sion demonstrates the purity of her vn French, answers back in pure New rkese. Nothing else in the piece re-als so keenly the situation of a parent d child bound by blood yet inevitably owing apart. ■

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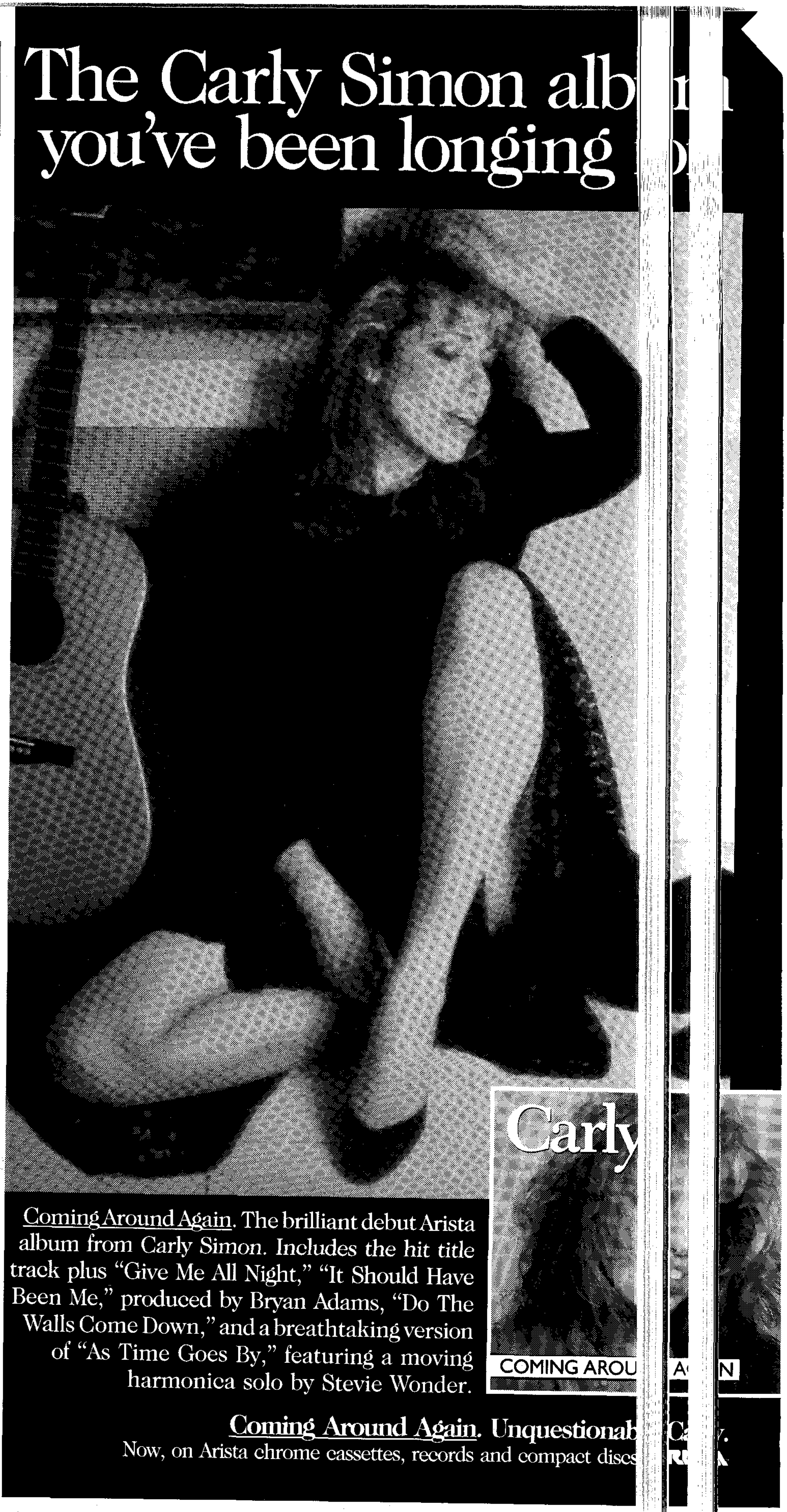

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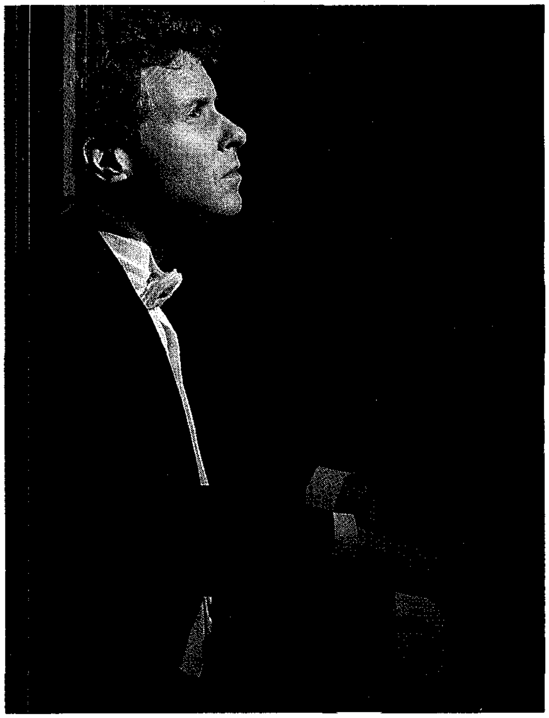
ONGOING DIALOGUES

"...Jessye Norman brings a radiant physical and vocal presence to *Carmelites.* Bennett Lerner's recital had precision and taste..."



MARATHON MAN: *Lerner, the champion of senior composers.*

JOHN DEXTER HAS LEFT THE METROPOLITAN Opera a legacy of problematical productions, but most critics would probably agree that the British director's austere, constructivist style worked best in the twentieth-century repertory—certainly better than it ever did with Verdi's operas. One of Dexter's finest moments, Poulenc's **Dialogues of the Carmelites,** is making a welcome return to the Met repertory, this round of performances sung in English, and the production holds up extremely well.

As it always has in the past, David Reppa's spare set plays the dominant role in this gripping drama of a Carmelite order destroyed by the French Revolution. The action takes place on a huge, tilted cruciform platform, where the sisters nervously gather and disperse, whispering their anguished conversations as events move them closer to an inevitable appointment with the guillotine. Perhaps the abstract visual image of a doomed community pinioned to its own private cross is just *too* strong: A typical Dexter production seems to take its dramatic shape and emotional character from the sets rather than from the people who inhabit them, and even his elegantly devised *Carmelites* is sometimes rather manipulated and remote.

A good cast can help remedy that, though, and here the Met has usually chosen judiciously. This year's principal newcomer is Jessye Norman as a Madame Lidoine who leads her flock to martyrdom with a vocal and physical presence that is positively radiant. Régine Crespin, the soprano for whom Poulenc wrote Norman's role, is back to sing Madame de Croissy, the old prioress, and her performance is more harrowing and richly nuanced than ever. Sadly, this very special artist's farewell to opera in New York is being virtually unmarked by the Met. Florence Quivar (Mother Marie) and Betsy Norden (Sister Constance) are at their familiar posts, singing with distinction, and there is not a weak performance from anyone in the large cast. Manuel Rosenthal conducts with care, and Poulenc is well served.

Once again, Maria Ewing sings Blanche, the central figure in the drama and a role she has virtually owned since this Met production was new, ten years ago. After her recent adventures as Salome, Carmen, and Donna Elvira, with Tosca soon to come, Ewing has evolved into a singer quite different from the light mezzo-soprano and rather nondescript performer who first took on this part. Her acting now has a feverishly mannered, even angry intensity it lacked before, and her voice, which has grown several sizes larger, has become increasingly scrambled. I would not call that healthy progress, but some seem to find it all very exciting, and Ewing's Blanche is certainly no dullard. Even so, I hope that when the Met next revives *Dialogues of the Carmelites,* there will be a new heroine at its center.

Bennett Lerner IS AN INQUIRING YOUNG pianist who, for the past several years, has been rifling the attics, cellars, and memories of senior composers, mostly American, for discarded or forgotten scores and manuscripts and bringing them out into the open. So far, he has recorded, for the Etcetera label, arcana by Aaron Copland, Virgil Thomson, Samuel Barber, Paul Bowles, Roy Harris, William Schuman, and Marc Blitzstein. Last week, he performed this and much, much more in a four-hour recital at the 92nd Street Y. "I have discovered so much interesting and little-known music," the pianist says, "that I decided to play it all."

"All" included several pithy statements made by Copland between the ages of 19 and 82; three salon pieces penned by a precocious prepubescent Barber in 1923; a trio of the 90-year-old Thomson's most recent musical portraits; new works, most of them written expressly for the pianist, by Vittorio Rieti, David Diamond, and Phillip Ramey; and a preview of Lerner's new disc featuring piano music written for the 1937 Paris International Exposition by a cosmopolitan and tantalizing mix of French-based composers such as Sauguet, Auric, Rieti, Tcherepnin, Mompou, and Martinu. All those who constantly complain about the curse of predictable programming and missed this enterprising recital have only themselves to blame.

Naturally, a huge platter of 30 tasty hors d'oeuvre by itself is not the most nourishing musical diet imaginable, and I did hear some grumbling over the menu. Nor were the performances always impeccable or absolutely ideal—they never are in such ambitious marathons. No matter. Lerner's digital skill is considerable, and his technical facility more than complements his unquenchable affection for an amazing diversity o material. And the more he played, the better it all sounded. How many other pianists, I wonder, could project the stylistic character of so many different composers with such precision, taste, an musical spice?

THE NEW YORK PORTION OF MSTISLA Rostropovich's sixtieth-birthday celebrations last month wound up on a seriou note as the cellist-conductor led the Phi

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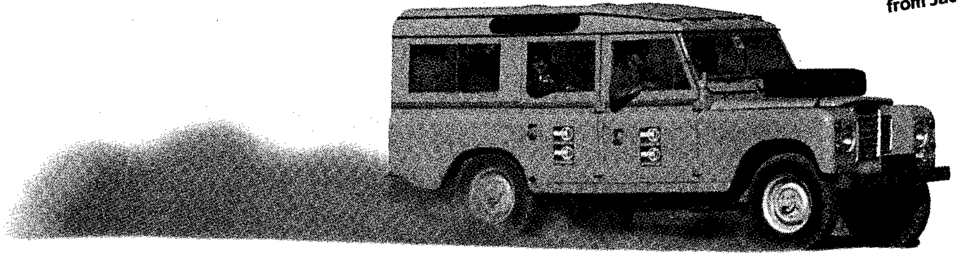

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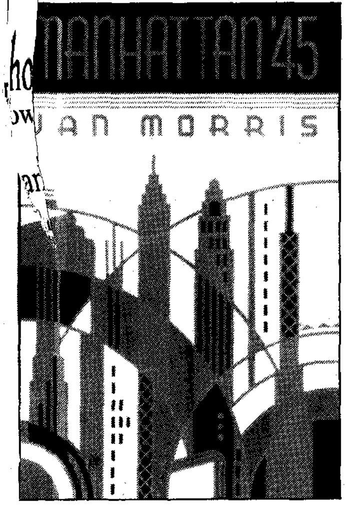

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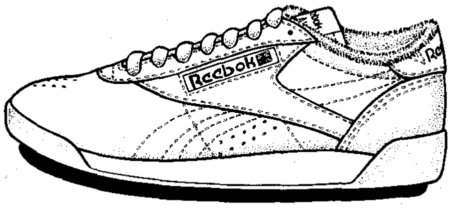

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harmonic and Westminster Choir in four performances of Benjamin Britten's somber **War Requiem.** Perhaps to some this might have seemed like an odd conclusion for such a festive occasion, but the choice was not at all inappropriate. The 1961 *War Requiem* is surely the masterpiece among Britten's nonoperatic works, a warning from an ardent pacifist that has, over the years, lost none of its historical relevance, musical eloquence, or dramatic power. Beyond that, Rostropovich's personal and professional ties to the late composer were strong, and that could be sensed everywhere in his passionately committed interpretation. If only the conductor's technique matched his love for the music.

The spatial design of the *War Requiem* is tricky and difficult to keep in focus. Britten probably had a cathedral ambience rather than a conventional concert hall in mind right from the start (the premiere actually took place in Coventry Cathedral), and a church setting usually accommodates the diverse elements of the work most comfortably: a full orchestra, chorus, and soprano soloist to perform the Latin Mass for the Dead; a separate chamber orchestra accompanying the solo tenor and baritone, who sing Wilfred Owen's antiwar poems, ingeniously inserted as tropes on the liturgical text; and the diffused, angelic sound of a boys' choir coming from aloft. If all these components are properly placed and coordinated, the musical effect can be overwhelming, particularly during the final moments of the work when the entire complex sound structure meets and blends at the benedictory words "Let us sleep now."

A chilly rectangular auditorium like Avery Fisher Hall is hardly an ideal space for the *War Requiem*, nor does Rostropovich, for all his deep involvement with the music, really possess the developed conductorial skills to control this huge apparatus. Even with Felix Kruglikov to help out by directing the chamber orchestra, the performance, though well intentioned, seemed ponderous, too loosely knit, and successful only on a moment-to-moment basis.

Of course, many of those moments were wonderful: the magnificently sung choral passages, the sensitive treatment of Owen's verses by Anthony Rolfe Johnson and John Shirley-Quirk, and the generous Rostropovich fervency, whenever it could shine through. Best of all, there was Galina Vishnevskaya, the conductor's wife, in fierce possession of the soprano part that Britten wrote especially for her. Never a perfect instrument, Vishnevskaya's voice may now sound too uncertain and edgy for some tender ears, but passing time has hardly dampened the expressive urgency of an indomitable vocal spirit. ■

Television/John Leonard

PLACES IN THE HEART

"...In *Story of a Marriage,* Horton Foote remembers his own parents. It is absorbing and intelligent television..."

FAMILY MATTERS: *Hallie Foote and William Converse-Roberts in* Story of a Marriage.

WE ARE SURROUNDED IN **Story of a Marriage** (*American Playhouse;* Mondays, April 6, 13, and 20; 9 P.M.; PBS) by death. Children die, and women in childbirth, and young men gone to war, and what seems to be half the population of the small town of Harrison, Texas, during the influenza epidemic of 1918. There are also suicides and public hangings. We are always at the cemetery, often to place flowers on tombstones attached to the wrong burial plots. And when people aren't dying, they go mad from shell shock or alcohol or heartbreak, and in their madness they speak to the dead, especially to the ghosts of their mothers, as if time itself were a delirium.

And yet *Story of a Marriage* is not the least bit southern Gothic. It doesn't smack its lips and howl or smell. Death just happens to be its weather. The real story is adult love, risked and endured and transcendent. For five and a half careful hours, the playwright Horton Foote remembers his own parents. I very much like his memories.

We know Horton Foote, of course, from television's so-called golden age of the fifties, and from a dozen plays on and off Broadway, and from such movies as *Tender Mercies* and *The Trip to Bountiful.* That is, we know not to expect much trickiness, any icon-smashing or lyric excess. He's so quiet we have to slow down to hear him, and then what he says is not so much surprising as confirming: We knew that, didn't we? In fact, his characters often have a hard time finding the anguage appropriate to their feelings. The result is a freeze-frame of the emo-ions instead of a purge.

This matters. *Story of a Marriage* is ab-orbing and intelligent television, but it loesn't scare us, and it is oddly weight-ess, innocent of history and philosophy. lizabeth Vaughn, a young music teach-r, will fall in love with Horace Robe-aux, a young clothing salesman; her ealthy parents will object; the young ouple will elope; after estrangement will ome reconciliation—rather like *The altons* without tooth decay.

In other words, *Story of a Marriage* n't *Scenes From a Marriage,* with which gmar Bergman scared us in six epi-des for Swedish television in 1973. Its nes are small. In Harrison, family *is* history, and marriage *is* philosophy. That this works so well—in my living room, anyway—suggests that we aren't grown up enough yet to contemplate disintegration. When we look at ourselves on TV, we want to see something warm; the set is supposed to be user-friendly, even when it's trying hard to tell the truth. We insist on sentiment as a sort of glue, especially after death.

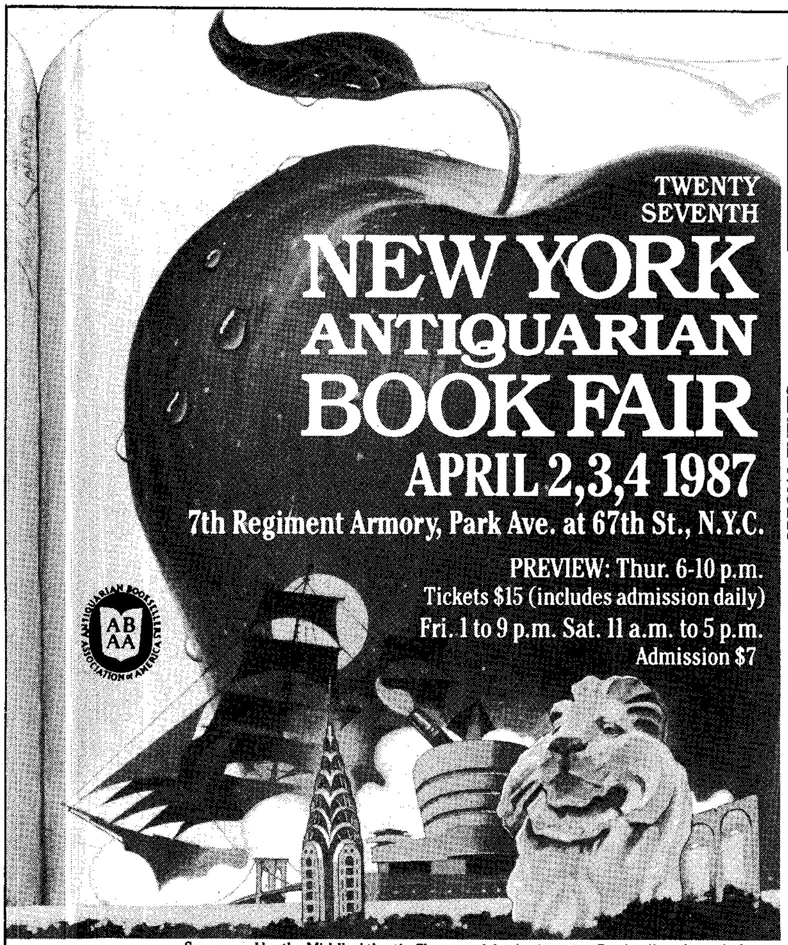
There is no evil in Harrison, just the climate of dying and gusts of madness that aren't anybody's fault. Ronald Reagan might have lived here, if he were a better actor. I wanted something more from all this sincerity than a facile, if stoic, affirmation of family values against the claims of history and conscience. All accounts are too neatly paid in full, and therefore no one is accountable.

But I still believe every syllable of Horton Foote, and envy him. He doesn't know how to lie, and neither do his extraordinary actors. Imagine being his daughter, Hallie Foote. She is asked to play Elizabeth, her own grandmother. She is a serene romantic, confident of her commitments, listening to the music in her head. She will be fearful as the ghosts crowd in, but by the time they do, the girl has become a woman of such supple resourcefulness that we rely on her not only to do the right, strong thing but to do it with grace. It is an amazing performance, with a hypnotizing stillness at its center.

And William Converse-Roberts, as the ever-obliging, entirely honorable, proud and troubled Horace, deserves her. He invents himself before our eyes; it is a balancing act amid the disorders of their rooming-house marriage, with the mad George Tyler (Steven Hill) and the drunken Bobby Pate (Richard Jenkins) and Miss Ruth the singing spinster (Carol Goodheart) and the half-demented Bessie (Jeanne McCarthy) rushing in and out of their parlor and minds. Horace listens to Elizabeth, and she to him; their bodies are ears, and their eyes change with what they hear. Their iterations of love—no heavy-breathing sex allowed—are as persuasive as any I've ever seen on television.

As Elizabeth's parents, Michael Higgins and Rochelle Oliver are just as splendid. He must seem at first a domestic tyrant and monster of possessiveness; we will

otograph by Donal Holway.



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come to appreciate his anxiety and his rectitude only later on, in increments. She abides, having resolved her complications before we meet her, swinging like the needle of a compass true north on every important family occasion. A scene in which she tries to talk over her daughter's angry editorializing on the piano is at once affecting, hilarious, and dignified. Everybody in *Story of a Marriage* is permitted some irreducible dignity.

Except, perhaps, Matthew Broderick as Elizabeth's brother—always called just that, "brother," by everybody—who drinks and gambles and flunks out of Texas A&M and seems to spend every afternoon at the movies watching newsreels of the war. Broderick has been so busy of late doing time in various Neil Simons that we almost forget he was wonderful in *WarGames* and *Ferris Bueller's Day Off,* as he is here, arriving at a new working definition of "callow." Even dressed up as a cadet, he is soft and feckless over and under.

I haven't even mentioned Amanda Plummer, who shows up only on the first Monday night, as Elizabeth's younger sister Laura, to sing a song and frighten herself. I don't know why she disappears, unless it's to make room for Matthew Broderick. Meanwhile, Hallie Foote's real-life brother, Horton junior, wanders in and out as mad George's son. Hallie's mother, Lillian, is a producer.

The Footes may have left Texas, but they take Harrison with them, everywhere. *Story of a Marriage* is the only American mini-series this winter or spring that we can watch without feeling ashamed of ourselves.

In brief: IF YOU MISSED THE FIRST EPISODE of *Mystery!*'s six-part **Cover Her Face,** by P. D. James, on Channel 13, catch up with it on the City or Long Island channels; it's the best of the three James novels so far adapted for television. Adam Dalgleish (Roy Marsden) appears to be falling in love, although he' surlier than ever.... Noël Coward als started up on **Masterpiece Theatre** las Sunday, with the first of five dramatize short stories. Fun, but noncaloric.... wish everybody would let **The Bron Zoo** (Wednesdays; 10 to 11 P.M.; NBC find itself for a couple of weeks. The tal ent here could shake down, and *St. Else where* was a mess, too, when it star ed.... On the other hand, **Housto Knights** (Wednesdays; 10 to 11 P.M.; CB is no substitute for *The Equalizer;* in fac a prefrontal lobotomy would have bee more interesting. CBS would be better o bringing back *Hard Copy* instead; it w the closest television has come to getti the feel of newspapers since *Lou Gran* first season.... Only a week to baseba and we find out whether Kevin McRey olds is for real. ■

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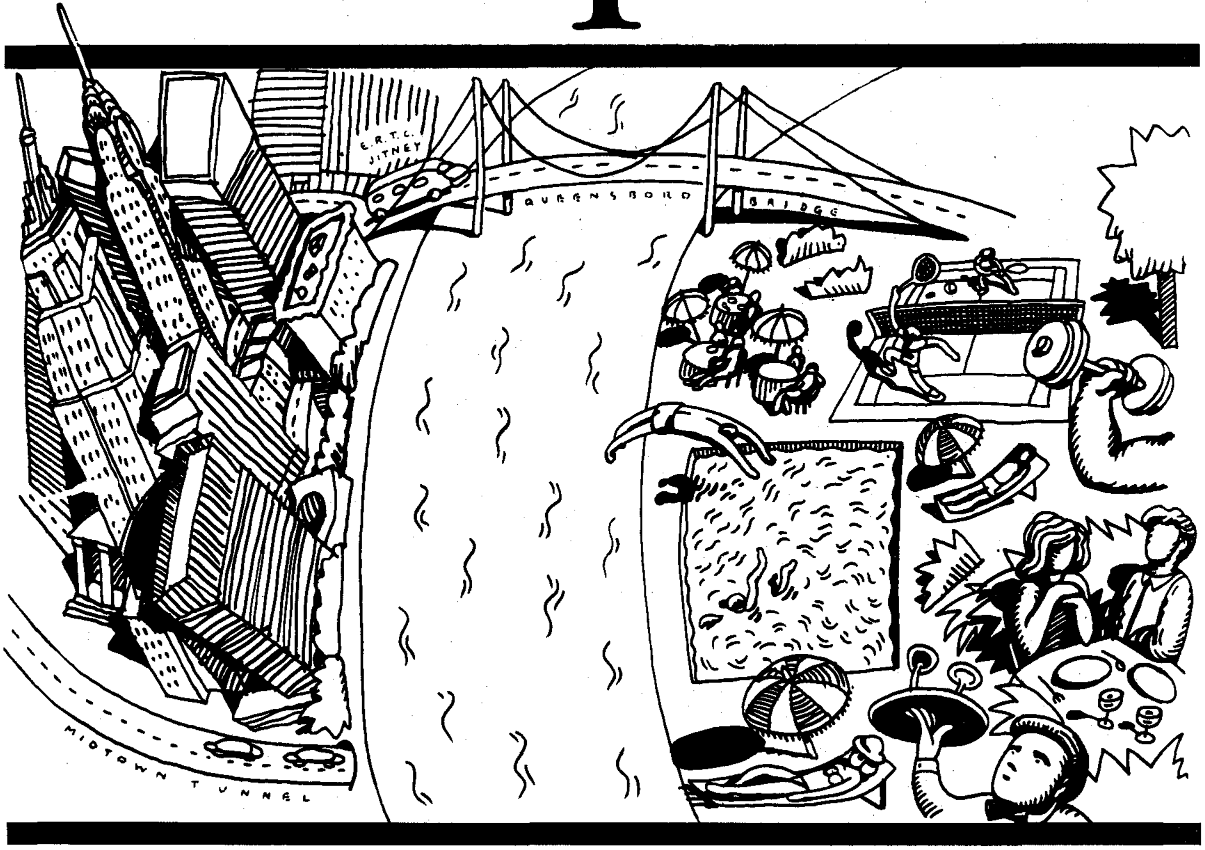

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THE VISIBLE MAN

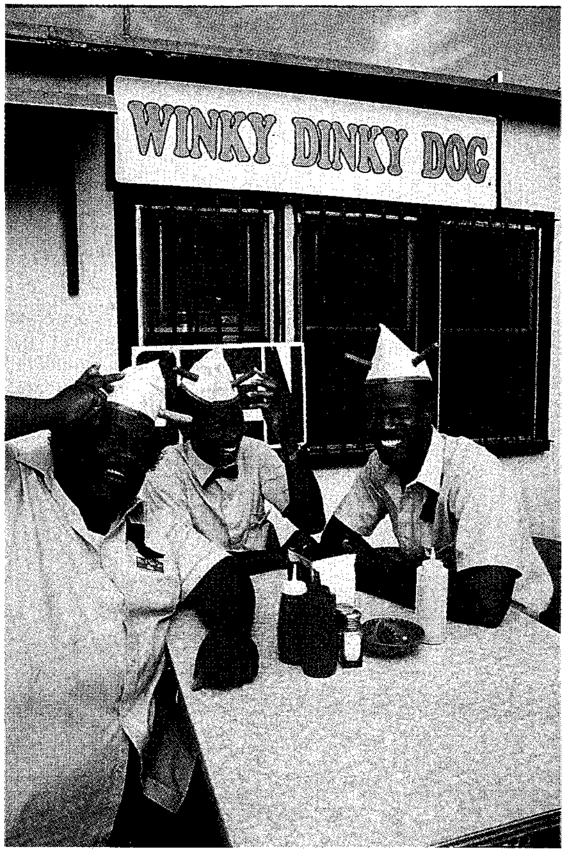
"...Robert Townsend's *Hollywood Shuffle* is an exhilarating blast of anger and disgust. Much of it is wildly funny..."

BOBBY TAYLOR (ROBERT TOWNSEND), THE hero of **Hollywood Shuffle**, is a pleasant, well-meaning young black actor trying to make his way in Los Angeles. Handsome, with an open face and an easy smile, Bobby lives at home with his grandma, mom, and kid brother, and he's respectful and courtly with his girlfriend. At the same time, he's trying to nail down a role as a scummy pimp in a blaxploitation pic.

His heart isn't in it—he's hardly the type—but what else can he do? It's the only game in town. There are no decent movies for a black actor to try out for. Compared with fifteen years ago, there aren't even many cruddy ones. At home, he practices a fey, slurred voice, screwing himself into weird, jerky positions in front of the mirror, and rehearses the script, which features such "authentic" street lines as "Why you be gotta pull a knife on me? I be got no weapon."

Hollywood Shuffle, as you may have heard, was put together by its star, Robert Townsend, himself a young actor and comic who got stuck, a few years back, in unsatisfactory minor movie roles. In this picture, which he wrote (with Keenen Ivory Wayans) and also directed, Townsend ridicules the whole scene—his own humiliating and contradictory situation; the astoundingly rude white producers, directors, and writers of black movies; even two TV movie critics announcing their opinions on everything under the sun. The movie is rowdy, slapdash, unevenly written and performed—it's really a collection of thrown-together skits. There are parched, overly earnest passages, and the virtuous ending is a miscalculation and a downer. Still, taken as a whole, *Hollywood Shuffle* is an exhilarating blast of anger and disgust. Much of it is wildly funny.

When Bobby joins the other actors at the audition, the whites making the film keep asking the actors to be more, y'know, *black,* more *street.* No matter how "black" the actors are, they are never black enough; light-skinned blacks don't have a chance. The others are asked to swagger and get tough or to come on like Eddie Murphy ("We want you to be Murphyesque . . . Murphonic!"). So they turn themselves into fools. They become a bizarre new kind of Uncle Tom, caricaturing themselves for the profit of whites and the entertainment of those blacks who go to such action films. Instead of speaking fuzzily in adagio tempo, like the black movie-actor victims of 50 years ago, they snarl and grab at their crotches. What they're doing is still a slander, though, and for young actors, a pathetic dead end. Dismayed, Bobby withdraws into reveries. He dreams of a whole movie culture of black films, from *Rambro: First Young Blood* to *King Lear,* with himself playing the heroes.



TIME OUT: *Townsend and friends in* Hollywood Shuffle.

In one of his dreams, Bobby is a black Superman, grinning fatuously as he flies over the city (a police helicopter sternly orders him back to work). In another—a nightmare, really—he sees an acting school for blacks staffed with white teachers: Square-jawed doofuses teach blacks how to speak, stand, and walk. His fantasies go back and forth between omnipotence and humiliation. The whites want him to be more "black," but in a dream, the NAACP pickets his house because he's betrayed his people by acting the role of a pimp. The movie's comic range derives from the strength of such bitterness—Townsend's disbelief over the grotesque choices open to black actors.

He's a wonderful mimic. His natural mode is mild, with small, widening cracks of panic, but he can do petulant, angry street dudes too. In the funniest fantasy, Townsend and Jimmy Woodard, in caps and jackets, their feet up on the seats in a movie theater, play the critics of the TV review show "Sneakin' In the Movies." Having sneaked into a variety of pictures, our critics tell us whether to pay money to see them. We get a series of brief movie parodies, culminating in "Attack of the Street Pimps," and also some parody reviews. The episode takes off, I suppose, from Eddie Murphy's movie critic Rahiem Abdul Mohammed on *Saturday Night Live* a few years ago, but Townsend has a parodist's malice and also a gift for obscenity that even Murphy couldn't get away with on TV. With an air of judicious deliberation, the two men give their reviews, shaping and weighing their words in the air with caressing hands. But the reviews come out in profanities, which then give way alarmingly to flossy critics' words like "effervescence."

That this movie exists at all is something of a miracle. Townsend made it fo a mere $100,000, using his credit cards t pay many of the bills and draw cash. H was so determined to keep going that h shot some of the picture on odd bits o film stock contributed by directors h had worked for in the past. Many of th scenes were shot in a single take, an they look it—ragged and scrambled. B I'm not here to complain. Home-mov ieish as much of it is, *Hollywood Shuff* is also consistently funny. Townsend is s sure of the satirical points he wants t make, and the actors are so high on the thrill of performing in something they believe in, they score and score again, even when the lines are a little crude or the camera is too close or too far away.

There are dozens of small roles; everyone gets into the act. Friends, actors, comics, anyone who could do something (or *almost* do something: a little bit of a rap song based on Hamlet's soliloquy, a spoof of a macho man obsessed with his hair) winds up performing, and many people perform more than one role. *Hollywood Shuffle* has a spirit of militant silliness that carries us over the rough spots; one has the impression of an entire community expressing itself on a matter it feels strongly about, using comedy as a form of action. If ever there were a spontaneous movie event (although it took more than two years to complete), this is it.

Behind all the jokes and spoofs, Townsend seems angriest about the way movies have turned pimps into glamorous figures. No one could argue with his point, but he may have taken it too far. At times, a dully moralizing, even philistine side comes out in him—an impulse that seems completely out of touch with his parodist's glee. Bobby's upright grandmother, it turns out, disapproves of his playing a pimp because it's bad for the image of black people. And Bobby himself thinks that he has an obligation to set an example for his adorable younger brother, who looks up to him. Judging by the movie's ending, this glum disapproval of bad media images and approval of good ones is part of Townsend's point of view, too.

But in the urban melodrama *Street Smart,* which I reviewed last week, the black actor Morgan Freeman gives an amazing performance as a pimp. Is his work good or bad for the black image? The question seems beside the point. A role like Morgan Freeman's—a role that digs into the reality of a certain kind of man—is the way of truth and of art. The trouble with Hollywood's treatment of blacks is not that it creates bad P.R. but that it rarely offers blacks the kind of roles—serious or comic—that make them seem like real people. If there were a group of such performances before the public, the lame demand for good racial "images" might fade once and for all.

In brief: WOMEN HAVE BEEN RELIABLY reported as shrieking in the theaters at the sight of Mel Gibson's exposed rear in the cops-and-robbers thriller **Lethal Weapon.** In fact, Gibson's moony performance as a suicidal, devil-may-care Los Angeles cop is the best thing in this absurdly violent, poorly plotted movie, which has been overpraised from coast to coast. I could do without the chases, the torture scene, the phony big fight at the end, and a lot of Danny Glover's mannered, overeager work as the "mature" member of the police team. In the more unbelievable bits of mayhem, an army of stuntmen sub for the actors, though I suppose Gibson's bum is authentic.... **Man Facing Southeast,** a melancholy science-fiction picture from Argentina, is about a disillusioned psychiatrist and a Christ-like patient at the shrink's clinic who may or may not be a visitor from outer space. There's a good lyrical-mystical moment at the end in which the Martian (or whatever he is) takes over the podium during Beethoven's Ninth, causing the other patients at the clinic, miles away, to dance joyously. The rest of the movie is unproductively moody and static.... A few years ago, the young Spanish writer-director Pedro Almodóvar made a satirical comedy, *What Have I Done to Deserve This?,* in a barbed style suggestive of Buñuel. But Almodóvar, in his new movie, **Law of Desire,** has turned away from his vigorously blunt manner to something heavily romantic and knowing. The picture, though beautifully shot, is homoerotic kitsch—far from dull but, despite a few surprises, cloying and sticky. ■

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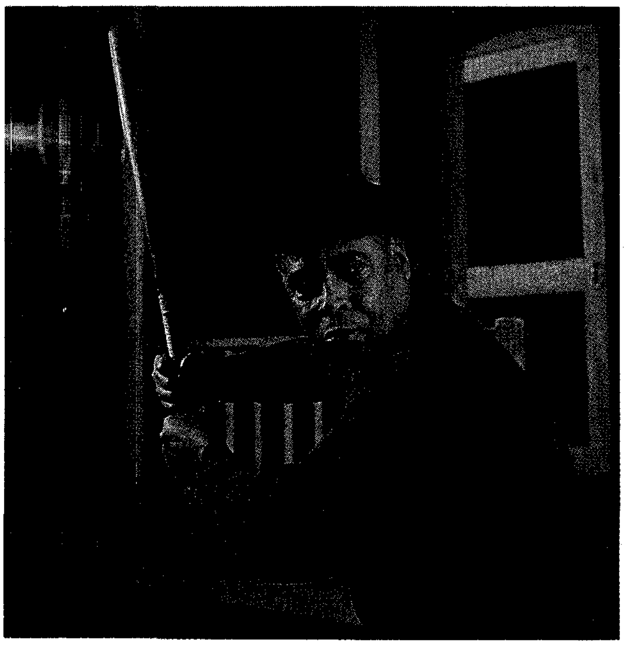
WALL IN THE FAMILY

"...In August Wilson's *Fences,* passion and compassion are played on a muted trumpet that insinuates rather than insists..."



BATTING 1.000: *James Earl Jones as* Fences' *beleaguered Troy.*

Fences, BY AUGUST WILSON, IS A DIGNIfied, understatedly eloquent, elegant play. "Elegant" may be an odd term to apply to a piece about an underprivileged, oppressed black family precariously surviving in a northern industrial city during the late fifties, with backward glances to a worse past and forward looks at a strenuous uphill path. But "elegant" *is* the word for a work that tries to make sense of a predicament in which race is subsumed by humanity, in which black color is no more defining than the blue collar, and whose ultimate pigmentation is the black and blue of bruises—not so much on the body as on the soul.

Elegant for another reason as well. Because the play is constructed in a way both naturally fluid and artfully controlled, both improvised like the riffs of a jam session and thought-out like the development in sonata form. Paradoxical as it may seem, Wilson has achieved (to change metaphors) the lepidopterological miracle of mounting a butterfly as an exhibit and still keeping the creature alive. How? With a very long, very fine pin that goes not only through the moth but also through us; it may be our sympathetic trembling that makes the creature seem aquiver, our tears that make it shimmer with aliveness.

But alive it certainly becomes. Troy Maxson is an ex-con and ex-baseball pro and present garbage collector; a steady provider for his wife, Rose, and his son Cory; a man of boundless energy and boisterous bitterness. He has been frustrated all along: first by a stern, overbearing father; then by racism in the baseball world and elsewhere; finally, by economic straits that drove him to crime. A semisolid citizen now, he is still plagued by illiteracy, unfair employment practices, threatening indigence, drink, and a sexual drive his overworked and emotionally unfulfilled wife cannot quite satisfy. A difficult husband, he was once an abused son, which makes him an uncaring father to Lyons, his musician son by a former wife, and an overexacting, seemingly unfeeling father to Cory, his athletically gifted son by Rose, for whom he does care. His attitude toward his brother, Gabriel, a brain-damaged World War II vet, is similarly ambiguous: Though he is caring and protective of Gabriel, he also exploits him. Perhaps his purest, least ambivalent feelings are for Bono, a longtime friend and colleague; yet even with him, when the shared alcoholic haze lifts, a bristling wariness sets in.

Out of these relationships, and others with offstage characters, Wilson has fashioned a comedy-drama that, in its first act, is well-nigh flawless. Although its four scenes covering one week in 1957 are of necessity episodic, the episodes flow into one another. Fantasy, mostly in Troy's accounts of his wrestling with Death and the Devil, good-humoredly reverts to reality, with Rose as the pungent catalyst. Levity, no less imperceptibly, turns sour or grim, particularly when Cory is accosted right-headedly but wrongheartedly by his canny but confused father. Life, in all its bittersweetness, fills the stage—to be faced with gallant affection or fierce animosity.

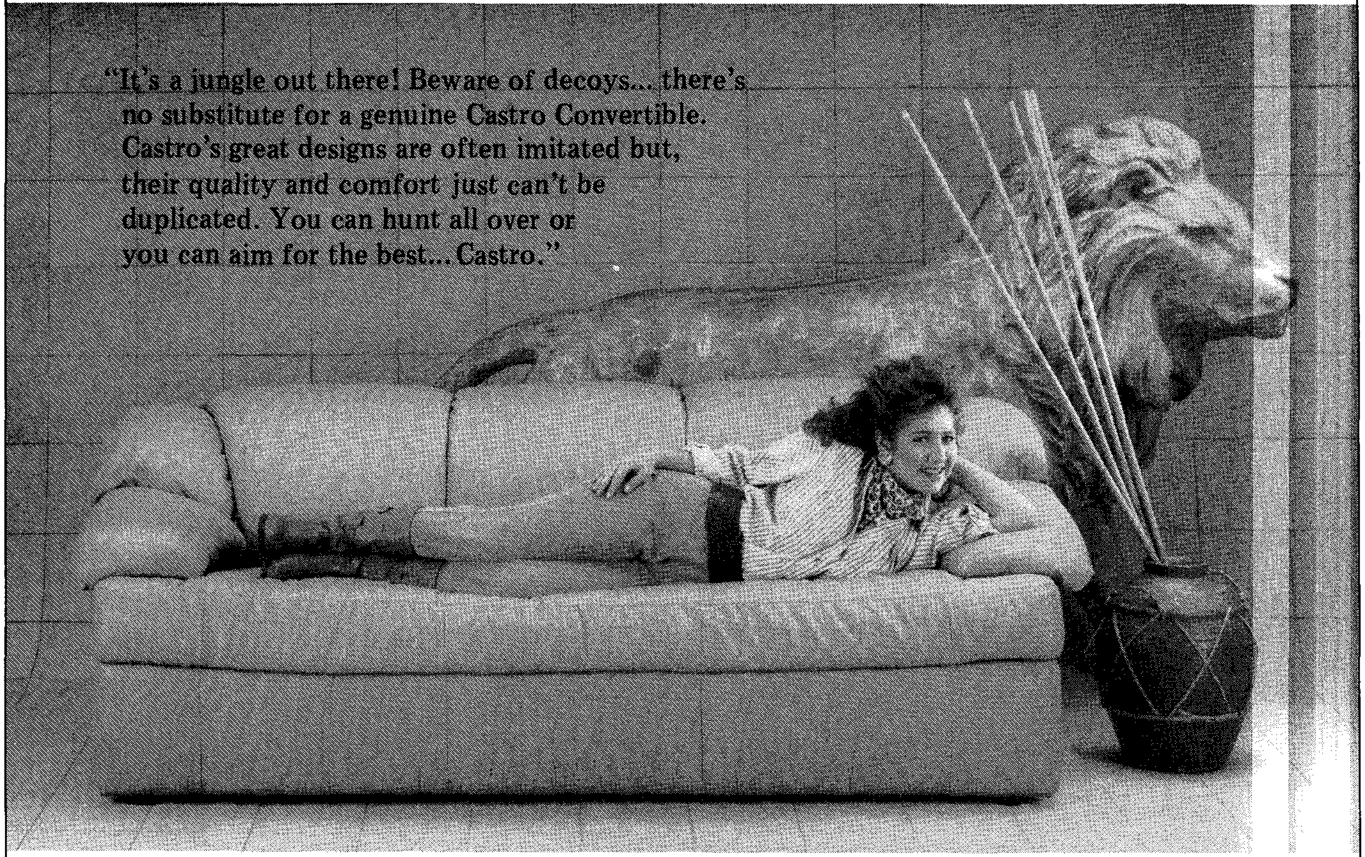
In the second act—partly because the temporal gaps are greater, partly because problems are ticked off a bit too hastily and schematically—there is some loss in the spontaneity, dovetailing, and free breathing of the five scenes. But this is always offset by intelligent stating of the dilemmas, assured use of language, unponderous handling of symbols (baseball tropes, fences, Gabriel's horn), and refusal to lapse into either shrillness or sentimentality. Pain and anger are balanced by humor and common sense, and both passion and compassion are played on a muted trumpet that insinuates rather than insists. *Fences* marks a long step forward for Wilson's dramaturgy.

Lloyd Richards has directed with sage understatement, keeping outbursts to a minimum and allowing strangulated, internalized grief to speak all the louder. He has put the relatively small acting area of a backyard and alley to excellent use, showing how confinement can teem with pointed and pointless activity, but without turning animation into mere theatricality. He is greatly aided by the hemmed-in, shabby-genteel set of James D. Sandefur, the exiguous yet jaunty or grave costuming of Candice Donnelly, and the broodingly lifelike lighting of Danianne Mizzy, marred only by a burst of symbolic dazzlement near the end, probably a directorial miscalculation.

As Rose, Mary Alice is simply—or complexly—perfect: the strong black woman holding the family together with pliancy and compliancy, but also with a concealed fund of stubborn probity and courage. James Earl Jones is consistently good as Troy, and downright astonishing in moments of quiet pugnacity, amusing swagger, and forlorn tenderness; only hi patches of crushed, impotent suffering fail to ring quite true. As Cory, Courtne B. Vance gives a remarkably calibrate and compelling performance, and ther is solid support from Ray Aranha Charles Brown, Karima Miller, and espe cially Frankie R. Faison. My only quarr was with the audience, which, by laugh ing, cheering, applauding in the wron places (e.g., when a put-upon wife final hits her husband—no cheerful triump for her, but a tragedy for both), ofte

Photograph © 1987 by Ron Sch

Why Hunt All Over New York?



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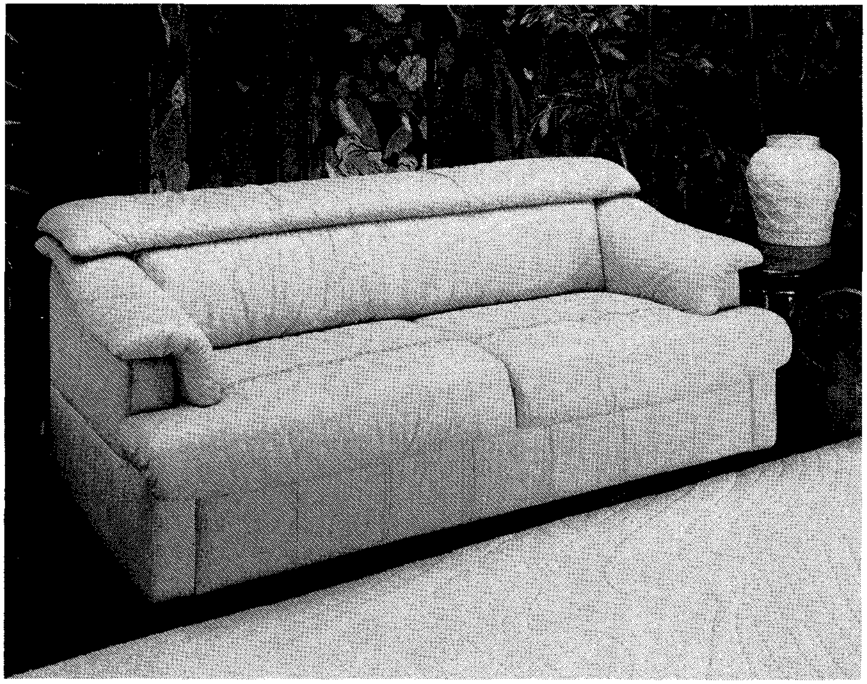

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"...There is love among these 'steel magnolias,' and from the writer for all..."

shattered a finespun mood. But *Fences* is good enough to survive that too.

OFTEN WHEN MEN WRITE PLAYS WITH all-female casts, the result is patronizing and false. Such was the case with the distasteful *Octette Bridge Club,* but it is not with the charming **Steel Magnolias,** by Robert Harling, at the WPA. Hitherto, the only men who knew what women say and do in beauty parlors were hairdressers; now it is hairdressers and Mr. Harling. The author follows the facials and fortunes of six women in Miss Truvy's beauty shop in Chinquapin, Louisiana, during a year and a half, and convinces me utterly that he knows their heads inside and out, hair by hair and thought for thought. And, above all, their feelings.

Besides tough, outspoken, hilarious Truvy (her motto is "There's no such thing as natural beauty"), there is her dithering young assistant, Annelle, a sweet, mixed-up thing who doesn't know whether she is married or not ("I swear to you my personal tragedy won't interfere in any way with my doing hair!"); there is Miss Clairee, the town's aristocratic millionairess, who makes a disgustingly rich dessert, "but I serve it over ice cream to cut the sweetness"; there is Ouiser Boudreaux, the town's rich curmudgeon ("I'm not crazy, I've just been in a very bad mood for 40 years"; "I will support art, I just don't want to see it!"); and M'Lynn Eatenton, who is married to a rich bully whose gospel is "either shoot it, stuff it, or marry it," and is a good mother to her two boys and her daughter, Shelby, about to marry a good ol' boy. Shelby is spoiled and imperious, but also generous and spunky—a fountain whose play lifts all surrounding spirits.

But she is also diabetic and shouldn't have children, yet becomes a mother. This will have serious consequences, but Harling's play, which until then is frothy, frivolous, and full of southern exoticism, has a steady undercurrent of fortitude that enables it to rise to drama. The women get teased more than their hair as they feud or gently mock one another; but it always ends in fondling and forgiveness. Underneath their occasional flutters and felineness, they are also staunch comrades, more savvy than sappy. Annelle may go off for a weekend—"She left on Friday a well-adjusted young lady and came back on Tuesday a Christian"; the best thing a mother may be able to say for the boyfriend a daughter brings home is that "all his tattoos are correctly spelled." But no one gets truly discouraged or more than amiably mean. These emotional women are also steely; they cry, but hair-dryers will also dry tears.

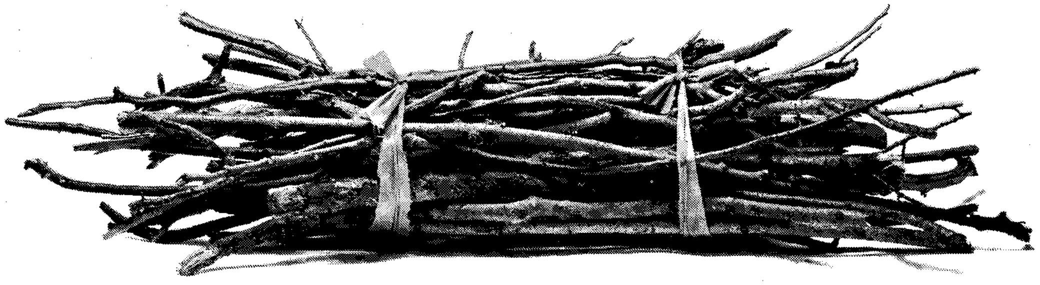
The play is often only one jump ahead of soap opera, but always manages to see a bit farther and deeper. The women do have natural beauty, even if it is not necessarily at skin level. And inside their wit, there crouches wisdom: "Time marches on," Truvy observes, "and eventually you realize it marches across your face." There is love among these characters, and love from the author for all. Pamela Berlin has directed knowingly in Edward T. Gianfrancesco's scrumptious set. Margo Martindale, Constance Shulman, Mary Fogarty, and Rosemary Prinz give exemplary performances; only Kate Wilkinson is a bit colorless as Clairee and Blanche Baker a trifle cold as Shelby. But they form a real ensemble in an endearing play; you may find that, in Truvy's phrase, it melts your butter.

IN ERIC OVERMYER'S DELIGHTFUL *On the Verge,* one of the principals begins by leaving Terre Haute, Indiana. Larry Shue's mindless and appalling **The Nerd** ends with the hero and heroine escaping from Terre Haute. It may be that the efficacy of a comedy depends on how quickly its characters leave Terre Haute. Larry Shue's wit, if that's what it is, never did.

Shue, who died in a plane crash, was a midwestern dinner-theater actor who set himself up as a writer of farces. His last play, *The Foreigner*—a gallimaufry of desperately cranked out, mostly insipid, japes—got raves from *The Village Voice* and *The New Yorker,* and ran for 700 undeserved performances to audiences that entirely deserved it. With *The Nerd,* an earlier play, he dropped the other Shue. For *The Nerd,* aside from being unfunny, which is not a good thing in a farce, is also stupid, which is not good in anything. It concerns an archetypal nerd's preposterously taking over the lives o some fairly sophisticated people, some o whom can even crack the odd feeble joke. Only such was the author's jejuneness that the nerd turns out to be no nerd at all; the sophisticates, needless to say were never really that.

I shall not demean myself by goin into the plot, or insult you with sampl gags. Charles Nelson Reilly has directe with a vulgarity matched only by his campiness; such good performers a Mark Hamill, Pamela Blair, Wayne Tip pit, and especially Patricia Kalember an Peter Riegert, deserve better. A dreadfu child actor and Robert Joy, as the ner do not. I used to think Joy was good playing repulsive parts; now I see th that is all he can do. It is a talent that it death not to hide. ■

A 6-year-old in Guatemala lugged half his weight in firewood over mountains every day.



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Every day, Nilson strained under his 20-pound burden, helping his mother to carry the precious firewood. She wanted him to go to school, but desperately needed his help. Selling firewood for 60¢ a day was the only way she could support her family of five.

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☐ Indonesia
☐ Kenya
☐ Liberia
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☐ Nepal
☐ Philippines
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☐ Thailand

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☐ I am not yet sure if I want to become a Foster Parent, but I am interested. Please send me information about the child I would be sponsoring.

☐ Mr. ☐ Mrs.
☐ Miss ☐ Ms.

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City State Zip

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*Sponsor name withheld as a courtesy.

SALES & BARGAINS

BY LEONORE FLEISCHER

RUG ADDICTION

THIS DEALER IN NEW, MODERN, SEMI-ANTIQUE, and antique handmade-wool Oriental rugs is having an eightieth-anniversary sale. Rugs include: Antique Mahal (13 ft. 10 in. by 20 ft.), was $2,775, now $1,850; semi-antique Sarouk (9 ft. by 13 ft. 5 in.), was $5,500, now $2,250; semi-antique Art Deco Chinese (8 ft. 6 in. by 11 ft. 6 in.), was $3,570, now $2,675; antique Kirman (2 ft. 10 in. by 6 ft. 10 in.), was $700, now $350; modern Royal Aubusson (12 by 18 ft.), was $2,500, now $1,725; antique Kazak (3 ft. by 5 ft. 3 in.), was $600, now $325; modern Bokhara (2 ft. 1 in. by 6 ft. 3 in.), was $500, now $350; antique Khorassan (9 ft. 8 in. by 25 ft.), was $5,500, now $2,250; modern Tientsin Empress (5 ft. 6 in. by 8 ft. 6 in.), was $569, now $390; semi-antique Sarouk runner (2 ft. 4 in. by 8 ft. 4 in.), was $895, now $445; antique Meshed (6 ft. 3 in. by 20 ft. 3 in.), was $3,000, now $975; and more. A.E., M.C., V. accepted; checks accepted (merchandise held until they clear); all sales final. *D. Kalfaian & Son, Inc., 475 Atlantic Ave., Brooklyn (718-875-2222); daily 10 a.m.–4 p.m.; while stock lasts.*

KNIT TO FIT

THESE TWO KNITWEAR DESIGNERS FOR women will custom-make any of their designs and sell them at wholesale prices. There are also samples at below-wholesale prices. From Status Knits, in wool, wool-and-rayon blend, or cotton: hand-loomed Adolfo copies, here $380–$450. Silk-charmeuse blouses, here $100–$110. Samples (in sizes 6–16, mostly 10 and 12) include: wool-and-rayon hand-loomed knit dresses, here $195; wool-and-rayon two-piece black knit dress with rhinestone trim (size 16), here $195; two Chanel-style wool suits (sizes 8 and 12) with royal-blue-and-black-houndstooth jacket, here $295; and more. Original linen, silk, rayon, or angora designs from Myra Hand Knits: made-to-order garments, here $100–$195. Many samples (most in size M) include: dresses, here $360; tops and skirts, here $140–$195. Myra will repair knitwear at wholesale prices. Checks accepted; no credit cards; all sales final. *Myra Hand Knits, 1200 Lexington Ave., near 82nd St., second floor (879-1246); Mon.–Fri. 11 a.m.–6 p.m. and Sat. by appointment; through 4/10.*

SPORTSWEAR

A LARGE SELECTION OF SPORTSWEAR IS on sale here in women's sizes 4–12 (loose styles fit to size 14) and shoes in sizes 5–11 M. Youthful yet classic separates include: linen-and-wool pin-striped suits, were $148, now $50; cap-sleeved plaid linen tops and coordinating solid linen wrap skirts and draped jackets, were $185, $210, and $275, respectively, now $40, $50, and $70; unlined linen blazers, were $130, now $40; matching pants, were $145, now $20; cotton blazers, were $105, now $20; matching jodhpur pants,

DO NOT PHONE: *Send suggestions for "Sales & Bargains" to Leonore Fleischer,* New York *Magazine, 755 Second Ave., N.Y., N.Y. 10017, six weeks before the sale.*

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Clinical Director

were $66, now $20; matching shorts, were $55, now $15; large group of cotton, linen, or silk blouses in long- or short-sleeved styles, now $15; and more. Striped cotton-jersey clothes: sundresses or halter dresses, were $65, now $20; wrap skirts, were $55, now $20; scoop-necked tops, were $50, now $15. Shoes, including sporty and dressy styles, were $60–$215 a pair, now $10–$30. A.E., M.C., V., checks accepted; all sales final. *Itokin Plaza, 1 Herald Center at Broadway, at 34th St., second floor (947-0440); Mon.-Sat. 10 a.m.-7 p.m. and Sun. noon-6 p.m.; while stock lasts.*

GIFTWARE

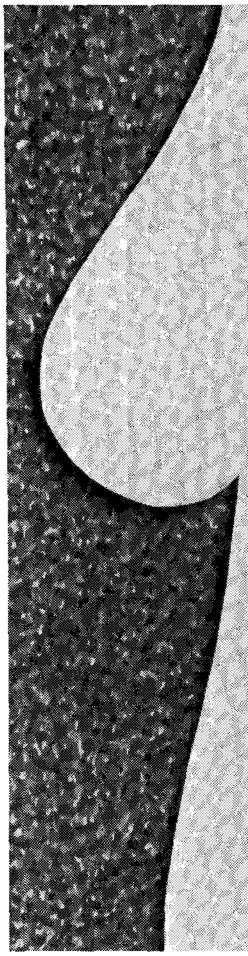
THIS IMPORT FIRM, WHICH SPECIALIZES IN Blue Delft from Holland, is also offering Spanish pottery, Limoges boxes, and more at wholesale prices. Delft includes: small lamps with shades, here $10–$35; 5-by-5-in. Westraven Royal Delft hand-decorated tiles (can be used as wall or fireplace tiles), here $6–$14 each; colorful Talavera pottery bowls and plates from Spain, here $5–$12 for the bowls and $10 for a 9-in. plate; Spanish alabaster table lamps without shades, here $10 and $15; small Limoges boxes, here $9–$14; and more, including collectors' spoons and thimbles. Checks accepted; no credit cards; all sales final. *Blue Delft Co., Inc., 1201 Broadway, at 29th St., Room 409 (679-7644); Mon.-Sat. 10 a.m.-4 p.m.; through 4/11.*

HOSIERY

FIRST-QUALITY AND SLIGHTLY IRREGULAR hosiery items are always on sale at these hosiery shops. Here are some good values available recently: slightly irregular Round the Clock control-top panty hose, ist $4.50, here three pair for $4; first-uality Flexatard or Marika leotards, list 18–$32, here $9.50 for Flexatard and $12 or Marika; Flexatard ribbed-cotton crop op in many colors, list $12, here $1.75; irst-quality lace-top panty hose, list $10, ere $2.75; and more. Checks accepted; o credit cards; all sales final. *Value Ho-ery Center, 1653 Second Ave., near 86th t. (628-5140), and 255 West 23rd St. 43-7243); M. Steuer Hosiery Company, 1 West 32nd St. (563-0052). Phone for ours. Sale while stock lasts.*

LUXURIOUS LINGERIE

ESIGNER LINGERIE AND SLEEPWEAR (TO sizes 6–14) are on sale here, including: ollie Parnis long pink button-front shmere robe (size S) or red cashmere awl-collared robe (size M), was $375, w $275; Georgette Trabolsi black quilt--Arnel-velvet dressing gowns with ecru e, were $210, now $147; matching ite polyester-charmeuse lace-trimmed


Your Breasts

Do they make your spirits sag every time you look in the mirror?

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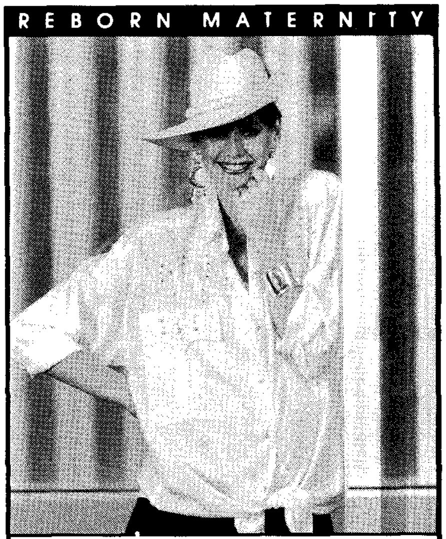
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gowns, were $110, now $77; Ora Feder polka-dotted silk sleep shirts, were $175, now $95; matching kimonos, were $210, now $105; Loré peach silk togas with black lace and matching robes, were $212 and $240, respectively, now $148.40 and $168; Loré zippered silk teddies, were $130, now $91; Natori chiffon gowns and short cover-ups, were $78 and $120, respectively, now $55 and $65; Mary McFadden polyester-jacquard caftans and pajamas, were $120 and $132, respectively, now $75 and $85; Miss Dior cotton-eyelet tap pants and camisoles, were $26 and $30, respectively, now $20.80 and $24; Gottex bathing suits, now 30 percent off; Coca-Cola swimsuits, now 50 percent off. Dior and Lily of France bras (sizes 32A–40D), now 30 percent off and 40–50 percent off, respectively. Checks accepted; no credit cards; all sales final. *Roberta, 1252 Madison Ave., at 90th St. (860-8366); Mon.–Sat. 10 a.m.–6 p.m.; through 4/18.*

FABRICS AND TRIMS

THIS LARGE WHOLESALE FABRIC HOUSE IS moving and selling fabrics and trimmings for around 50 percent off wholesale. Fabrics are priced by the yard; minimum purchase is three yards. Included are: cotton, cotton blends, rayon, rayon blends, silk, polyester, and more in brocades, lamés, sheers, and other styles, were $7–$12, now $3–$6; 54-in. Italian cotton or cotton-blend tapestry fabrics, were $11.95, now $5–$6; fake leather (urethane) from Italy, was $11, now $5; 60-in. urethane-coated-cotton mesh, was $11, now $5; cotton-and-jute mesh, was $6, now $2; Belgian acrylic-rayon-and-cotton "Oriental rug" fabric, was $10, now $5; acrylic-knit tubes (for leg warmers), were $1 a pair, now 25 cents and 50 cents. Trims (most pieces 36–50 yds.): cotton webbing in stripes or solids, was 25–35 cents a yd., now 5–10 cents; ¾ to 3-in. elastics, were 25 cents to $1, now 10–50 cents; jacquard webbing, was 3 cents to $1, now 10–50 cents; and more M.C., V., checks accepted; all sales final *Silverman Products & Textiles, Inc., 2 West 35th St. (736-8200); Mon.–Fri. 1 a.m.–4 p.m.; through 5/15.*

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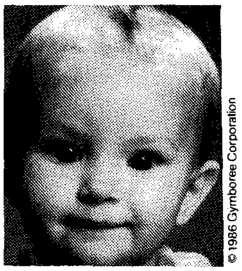

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INVESTMENT BANKERS TO THE COMMUNICATIONS, MEDIA, ENTERTAINMENT AND INFORMATION INDUSTRIES

Chicago Educational Television Association
has sold the assets of
***Chicago* Magazine**
to
Metropolitan Communications, Inc.
We acted as financial advisor to, and assisted in the negotiations as the representative of, Chicago Educational Television Association
January 1987

VERONIS, SUHLER & ASSOCIATES INC.

The Research Institute of America, Inc.
a subsidiary of
The Lawyer's Co-operative Publishing Company
has sold its
Newsletter Operations and Membership Programs
to
National Information Corporation
the parent company of
Capitol Publications Co. and Kephart Communications, Inc.
We acted as the financial advisor to and assisted in the negotiations as the representative of The Lawyer's Co-operative Publishing Company.
January 1987

VERONIS, SUHLER & ASSOCIATES INC.

CBS Inc.
has sold
***THE RUNNER* magazine**
to
RODALE PRESS, INC.
We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of CBS Inc.
February 1987

VERONIS, SUHLER & ASSOCIATES INC.

GFV Communications, Inc.
has sold
Valassis Inserts
the leading producer and distributor of free-standing newspaper inserts
to
Consolidated Press Holdings Ltd.
one of Australia's leading television broadcasters and magazine publishers.
We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of GFV Communications, Inc.
December 1986

VERONIS, SUHLER & ASSOCIATES INC.

The Reader's Digest Association, Inc.
has acquired
Travel-Holiday magazine
We initiated the transaction, acted as financial advisor to, and assisted in the negotiations as the representative of The Reader's Digest Association, Inc.
December 1986

VERONIS, SUHLER & ASSOCIATES INC.

Tom Doherty Associates
publishers of
TOR Books,
a leading mass market publisher of science fiction, fantasy, and horror,
has been sold to
St. Martin's Press, New York
We acted as financial advisor to and assisted in the negotiations as the representative of *TOR Books* and Tom Doherty Associates.
December 1986

VERONIS, SUHLER & ASSOCIATES INC.

VERONIS, SUHLER & ASSOCIATES INC.
515 MADISON AVENUE
NEW YORK, NEW YORK 10022
(212) 935-4990

A Complete Entertainment Guide for Seven Days Beginning

APRIL 1

100 MOVIES

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130 TELEVISION

MOVIES

THEATER GUIDE

In this listing of movie theaters in the greater New York area, the Manhattan theaters are listed geographically; those in the Bronx and Brooklyn, alphabetically; and those elsewhere, by locality. The number preceding each theater is used for cross-indexing the capsule reviews that follow.

Schedules are accurate at press time, but theater owners may make late program changes. Phone ahead and avoid disappointment and rage.

MANHATTAN

Below 14th Street

1. **FILM FORUM—Watts St. west of Sixth Ave.** (431-1590). #1—4/1-14: "Ozu: A Japanese Master": *The Only Son; I Lived, but . . . .* #2—Through 4/30: "Bigger Than Life: Movies in Scope." 3/31–4/1: *The Girl Can't Help It; Will Success Spoil Rock Hunter?* 4/2: *El Cid.* 4/3–4: *Dirty Harry; A Fistful of Dollars.* 4/5–6: *Two or Three Things I Know About Her; Shoot the Piano Player.* 4/7–8: *Carmen Jones; River of No Return.*

2. **THALIA SOHO—Vandam St. west of Sixth Ave.** (675-0498). 4/1: "Laurel and Hardy": *Way Out West;* shorts. 4/2: "Comedy of Frank Tashlin": *The Fuller Brush Girl; The Fuller Brush Man.* 4/3–4: *Monty Python and the Holy Grail; Jabberwocky.* 4/5: *Letter From an Unknown Woman; The Earrings of Madame de . . . .* 4/6: *The Rose; Divine Madness.* 4/7: *Sous les toits de Paris; Le Million.*

3. **ESSEX—Grand St. at Essex. St.** (982-4455). Through 4/2: *Street Smart.* Opening 4/3: *Night Stalker.*

4. **BLEECKER STREET CINEMAS—Bleecker St. at La Guardia Pl.** (674-2560). #1—Through 4/2: *Animation Celebration.* Beg. 4/3: *Working Girls.* #2—Through 4/2: *Blood Simple.* Beg. 4/3: *Animation Celebration.*

5. **WAVERLY—Sixth Ave. at W. 3rd St.** (929-8037). #1—*Tin Men.* #2—*Raising Arizona.*

6. **8TH STREET PLAYHOUSE—8th St. east of Sixth Ave.** (674-6515). Through 4/2: *'Round Midnight.* Opening 4/3: *Police Academy 4: Citizens on Patrol.*

7. **MOVIELAND 8TH STREET—8th St. east of University Pl.** (477-6600). #1—*Angel Heart.* #2 and #3—*Lethal Weapon.*

8. **THEATRE 80—St. Mark's Pl. west of First Ave.** (254-7400). 4/1: *Ball of Fire; Lady of Burlesque.* 4/2: *Detective Story; The Desperate Hours.* 4/3–4: *The Man Who Never Was; The Spy Who Came in From the Cold.* 4/5–6: *Les Misérables* (1935); *The Prisoner of Shark Island.* 4/7: *The Scarlet Empress; The Devil Is a Woman.*

9. **CINEMA VILLAGE—12th St. east of Fifth Ave.** (924-3363). 4/1–2: *Room at the Top; Madame Rosa.* 4/3–4: *And the Ship Sails On; Juliet of the Spirits.* 4/5: *Days of Heaven; The Duellists.* 4/6–7: *Lost Horizon* (1937; uncut); *Mr. Smith Goes to Washington.*

10. **RKO ART GREENWICH—Greenwich Ave. at 12th St.** (929-3350). #1—*Burglar.* #2—*84 Charing Cross Road.*

11. **QUAD CINEMA—13th St. west of Fifth Ave.** (255-8800). #1—*Hollywood Shuffle.* #2—*Street Smart.* #3—*A Room With a View.* #4—*Mona Lisa.*

14th–41st Streets

20. **23RD STREET WEST TRIPLEX—23rd St. bet. Eighth and Ninth Aves.** (989-0060). #1—*Hoosiers.* #2—*Black Widow.* #3—*Outrageous Fortune.*

21. **GRAMERCY—23rd St. at Lexington Ave.** (475-1660). *Blind Date.*

22. **BAY CINEMA—Second Ave. at 31st St.** (679-0160). *Raising Arizona.*

24. **LOEWS 34TH STREET SHOWPLACE—34th St. at Second Ave.** (532-5544). #1—*Some Kind of Wonderful.* #2—*Radio Days.* #3—*Platoon.*

25. **34TH STREET EAST—34th St. at Second Ave.** (683-0255). *Tin Men.*

42nd–60th Streets

30. **RKO NATIONAL TWIN—Broadway bet. 43rd–44th Sts.** (869-0950). #1—*Burglar.* #2—*Blind Date.*

31. **LOEWS ASTOR PLAZA—44th St. west of Broadwa** (869-8340). *Platoon.*

33. **CRITERION CENTER—Broadway bet. 44th–45t Sts.** (354-0900). #1—*Lethal Weapon.* #2—Throug 4/2: *Black Widow.* Opening 4/3: *Police Academy 4: Cit izens on Patrol.* #3—*Witchboard.* #4 and #5—*Ang Heart.* #6—*Mannequin.*

34. **EMBASSY 1—Broadway bet. 46th–47th Sts.** (757 2408). *Tin Men.*

35. **MOVIELAND—Broadway at 47th St.** (757-8320 *Evil Dead 2: Dead by Dawn.*

36. **EMBASSY 2—Broadway bet. 47th–48th Sts.** (73 7262). *A Nightmare on Elm Street, Part 3: Dream W riors.* **EMBASSY 3**—*Hollywood Shuffle.* **EMBASSY 4** *Outrageous Fortune.*

38. **EMBASSY 49TH STREET—49th St. east of Seven Ave.** (757-7003). *"Crocodile" Dundee.* Closed 4/6–

39. **UNITED ARTISTS TWIN—Broadway bet. 49th–50 Sts.** (247-1633). #1—*Street Smart.* #2—*Prettykill.*

40. GUILD 50TH STREET—50th St. bet. Fifth and Sixth Aves. (757-2406). Through 4/9: "Festival of Films From Spain": See **Museums, Societies, Etc.** for details.

42. EASTSIDE CINEMA—Third Ave. bet. 55th–56th Sts. (755-3020). *Blue Velvet.*

44. SUTTON—57th St. east of Third Ave. (759-1411). *Burglar.*

45. 57TH STREET PLAYHOUSE—57th St. west of Sixth Ave. (581-7360). *Working Girls.*

46. NEW CARNEGIE—57th St. east of Broadway (582-4582). *Gospel According to Vic.*

47. GOTHAM—Third Ave. bet. 57th–58th Sts. (759-2262). *Heat.*

48. PLAZA—58th St. east of Madison Ave. (355-3320). Through 4/2: *Children of a Lesser God.*

49. PARIS—58th St. west of Fifth Ave. (688-2013). *Kangaroo.*

50. D. W. GRIFFITH—59th St. west of Second Ave. (759-4630). *'Round Midnight.*

51. MANHATTAN—59th St. bet. Second and Third Aves. (935-6420). #1—Through 4/2: *The Mission.* Opening 4/3: *Police Academy 4: Citizens on Patrol.* #2—*Lethal Weapon.*

52. BARONET—Third Ave. at 59th St. (355-1663). *Outrageous Fortune.* **CORONET**—*The Hanoi Hilton.*

53. CINEMA 3—59th St. west of Fifth Ave. (752-5959). *The Decline of the American Empire.*

54. CINEMA I—Third Ave. at 60th St. (753-6022). *Man Facing Southeast.* **CINEMA II**—(753-0774). *Tin Men.*

61st Street and Above, East Side

60. UA GEMINI TWIN—Second Ave. at 64th St. (832-1670). #1—*Street Smart.* #2—(832-2720). *Blind Date.*

61. BEEKMAN—Second Ave. at 66th St. (737-2622). *Raising Arizona.*

62. LOEWS NEW YORK TWIN—Second Ave. bet. 66th–67th Sts. (744-7339). #1—*Platoon.* #2—*Radio Days.*

63. 68TH STREET PLAYHOUSE—Third Ave. at 68th St. (734-0302). *The Good Father.*

64. LOEWS TOWER EAST—Third Ave. bet. 71st–72nd Sts. (879-1313). *Angel Heart.*

65. UA EAST—First Ave. at 85th St. (249-5100). Through 4/2: *Street Smart.* Opening 4/3: *Police Academy 4: Citizens on Patrol.*

66. 86TH STREET EAST—86th St. east of Third Ave. (249-1144). Through 4/2: *Street Smart.* Beg. 4/3 (tent.): *Hollywood Shuffle.*

67. LOEWS ORPHEUM—86th St. at Third Ave. (289-4607). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Some Kind of Wonderful.*

68. RKO 86TH STREET TWIN—86th St. at Lexington Ave. (289-8900). #1—*Burglar.* #2—*Lethal Weapon.*

69. COSMO—116th St. nr. Lexington Ave. (534-0330). Through 4/2: *Prettykill; Recruits.* Opening 4/3: *Return to Horror High; Soul Man.*

61st Street and Above, West Side

0. LOEWS PARAMOUNT—Broadway at 61st St. (247-5070). *Some Kind of Wonderful.*

1. LINCOLN PLAZA CINEMAS—Broadway bet. 62nd–63rd Sts. (757-2280). #1—*Scene of the Crime.* #2—*Marlene.* #3—*Thérèse.*

2. CINEMA STUDIO—Broadway at 66th St. (877-4040). #1—*Swimming to Cambodia.* #2—*Law of Desire.*

. REGENCY—Broadway nr. 67th St. (724-3700). Through 5/9: "The Films of Woody Allen, Charlie Chaplin, and Buster Keaton." 4/1–2: Chaplin: *The Circus; Sunnyside; A Day's Pleasure; Pay Day; The Pilgrim.* 4/3–4: Chaplin: *The Great Dictator; The Gold Rush.* 4/5–6: Keaton: *Steamboat Bill, Jr.; Our Hospitality; The Boat; One Week.* 4/7–8: Keaton: *The Cameraman; Spite Marriage; Convict 13.*

EMBASSY 72ND STREET TWIN—Broadway at 72nd St. (724-6745). #1—*Raising Arizona.* #2—*A Room With a View.*

LOEWS 84TH STREET SIX—Broadway at 84th St. 877-3600). #1—*Platoon.* #2—*Radio Days.* #3—*Tin Men.* #4—*Blind Date.* #5—*Angel Heart.* #6—*Lethal Weapon.*

86. THALIA—95th St. west of Broadway (222-3370). 4/1: *Last Year at Marienbad; Hiroshima, Mon Amour.* 4/2: *The Maltese Falcon* (1941); *The Petrified Forest.* 4/3–4: *Andy Warhol's Bad; Andy Warhol: A Film Portrait.* 4/5: *Arabian Nights; The Gospel According to St. Matthew.* 4/6: *Lord Love a Duck; Lolita.* 4/7: *It Happened One Night; Arsenic and Old Lace.*

87. METRO—Broadway nr. 99th St. (222-1200). #1—*Hollywood Shuffle.* #2—*Hoosiers.*

88. OLYMPIA QUAD—Broadway at 107th St. (865-8128). #1—*Mona Lisa; 'Round Midnight.* #2—*Street Smart.* #3—*Outrageous Fortune.* #4—*Prettykill.*

89. HARLEM'S MOVIE CENTER 5—125th St. bet. Adam Clayton Powell and Frederick Douglass Blvds. (222-8900). #1—*A Nightmare on Elm Street, Part 3: Dream Warriors.* #2—*Burglar.* #3—*Evil Dead 2: Dead by Dawn.* #4—Through 4/2: *Angel Heart.* Opening 4/3: *Night Stalker.* #5—Through 4/2: *Witchboard.* Opening 4/3: *Police Academy 4: Citizens on Patrol.* #6—*Lethal Weapon.* #7—*Platoon.*

90. NOVA—Broadway nr. 147th St. (862-5728). Through 4/2: *Angel Heart.* Opening 4/3: *Night Stalker.*

91. RKO COLISEUM TWIN—Broadway at 181st St. (927-7200). #1—Through 4/2: *Prettykill.* Opening 4/3: *Night Stalker; Return to Horror High.* #2—Through 4/2: *A Nightmare on Elm Street, Part 3: Dream Warriors; Street Smart.* Opening 4/3: *Police Academy 4: Citizens on Patrol.*

MUSEUMS, SOCIETIES, ETC.

AMERICAN MUSEUM OF NATURAL HISTORY—Central Park West at 79th St. (769-5000); Naturemax: (769-5200). Free with museum admission: 4/4, 11 a.m.–4: Natural-history films from the international festival "Wildscreen '86." **Naturemax:** $3.25; senior citizens $3; children $1.50: *On the Wing; Nomads of the Deep* and *Skyward; The Dream Is Alive;* screenings daily—call for schedules. Triple features: Fri.–Sat. at 6 and 7:30: $4.75/$4.50/$3.

AMERICAN MUSEUM OF THE MOVING IMAGE—Zukor Theater, 34-31 35th St., Astoria (718-784-4742). $4; video only, $2. "The Other New York: Regional Reflection": 4/3–4, 6:30–7:30: Retrospective of video by New York artists. Through 4/11: "Cornell Woolrich and *Film Noir:* First You Dream, Then You Die": Films based on Woolrich fiction. 4/3 at 7:30: *Street of Chance* (1942); *Seer in the Night* (1947); and *The Leopard Man* (1943), dir. Jacques Tourneur. 4/4 at 7:30: *Deadline at Dawn* (1946), dir. Harold Clurman; and *Phantom Lady* (1944), dir. Robert Siodmak.

ASIA SOCIETY—Park Ave. at 70th St. (517-2742). $5; students and senior citizens $4: Through 4/10: "New Films From Korea." 4/3 at 3 and 7: *First Son* (South Korea, 1985), dir. Lee Doo-young. 4/4–5 ($4/$3): "Filmwarming: New Independent Films on Asia." 4/4 at 4: *No Longer Silent* (Canada, 1986), dir. Laurette Deschamps, and *Cycle* (U.S., animated, 1986), dir. Robert Ascher; Ascher present; guest speaker; at 6: *Pineapple* (France, 1983), dir. Amos Gitai. 4/5 at 2: *Creative Spirits* (U.S., 1987), dir. Kim Eveleth, and *Journey on the Trans-Siberian Express* (U.S., animated, 1987), dir. Susan Stoltz; Eveleth and Stoltz present; at 4: *Bangkok Bahrain* (France, 1984), dir. Amos Gitai, and *Old Woman* (U.S., animated, 1986), dir. Thamrong Prinyaknit; Prinyaknit present; at 6: *Arata Isozaki* (U.S., 1985), dir. Michael Blackwood and Mead Hunt, and *Fan Film* (U.S., animated, 1985), dir. Richard Protovin; filmmakers present. Video program: 4/4 at 5: *In Between the Notes* (U.S., 1986), dir. William Farley, with La Monte Young and Marian Zazeela, and *The Frontiers of Peace* (Great Britain–U.S., 1986), dir. Paul Kuepferle; Young, Zazeela, and Kuepferle present. 4/5 at 5: *Post Script* (U.S., 1985), dir. Miriam Abramowicz, with Helene Aylon, and *Medicine Buddha* (U.S., 1987), dir. Barry Bryant; Abramowicz, Aylon, and Bryant present.

BROOKLYN MUSEUM—200 Eastern Pkwy., Brooklyn (718-638-5000). $3; senior citizens $2; students $1; museum admission extra. Through 4/12: "Beyond the Melting Pot: The Cinema and Immigration in America." 4/5 at 3: *Made in China* (1986), dir. Lisa Hsia, and *Chan Is Missing* (1981), dir. Wayne Wang; Hsia present.

CHRIST AND ST. STEPHEN'S CHURCH—120 W. 69th St. (787-2755). Donation $2.50; senior citizens $1; free popcorn. 4/1 at 7:30: *Loves of Carmen* (1948), dir. Charles Vidor, with Rita Hayworth and Glenn Ford.

COLUMBIA UNIVERSITY—Center for American Culture Studies, 603 Lewisohn Hall; enter at 116th St. and Broadway (280-8253). Free. "Films in the Humanities." 4/6 at 7: *America and Lewis Hine* (1984), dir. Nina Rosemblum; Rosenblum present.

COOPER UNION—Great Hall, 7th St. bet. Third and Fourth Aves. (254-6300). Free. "Italian Cinema." 4/1 at 8: *The Organizer* (Italy, 1963), dir. Mario Monicelli; discussion with Masolino d'Amico.

FESTIVAL OF FILMS FROM SPAIN—Guild 50th Street, 50th St. bet. Fifth and Sixth Aves. (757-2406). Double bill: $6. Through 4/9. 4/1 at 11 a.m., 3:20, and 7:40: *Matador* (1986), dir. Pedro Almodóvar; at 1:10, 5:30, and 9:50: *Werther* (1986), dir. Pilar Miró. 4/2 at 11 a.m., 3:20, and 7:40: *Cara de Acelga* ("Turnip Top," 1986), dir. José Sacristan; at 1:10, 5:30, and 9:50: *Tras el Cristal* ("In a Glass Cage," 1986), dir. Agustin Villaronga. 4/3 at 12:35, 4:20, and 8:05: *La Mitad del Cielo* ("Half of Heaven," 1986), dir. Manuel Gutiérrez Aragón; at 11 a.m., 2:45, 6:30, and 10:15: *27 Horas* ("27 Hours," 1986), dir. Montxo Armendariz. 4/4 at 11 a.m., 3:20, and 7:40: *Tata Mia* ("Nanny Dear," 1986), dir. José Luis Borau; at 12:50, 5:10, and 9:40: *El Viaje a Ninguna Parte* ("Journey to Nowhere," 1986), dir. Fernando Fernán-Gomez. 4/5 at noon, 4, and 8: *Luna de Agosto* ("August Moon," 1986), dir. Juan Miñon; at 2, 6, and 10: *El Año de las Luces* ("The Year of Awakening," 1986), dir. Fernando Trueba. 4/6 at 11 a.m., 2:40, 6:20, and 10: *Tiempo de Silencio* ("A Time of Silence," 1986), dir. Vicente Aranda; at 12:50, 4:30, and 8:10: *Lola* (1986), dir. Bigas Luna. 4/7 at 1, 4:45, and 8:30: *Lulú de Noche* ("Lulu by Night," 1985), dir. Emile Martinez-Lozáno; at 11 a.m., 2:45, 6:30, and 10:10: *La Guerra de los Locos* ("The War of the Loonies," 1986), dir. Manuel Matji.

FILMS CHARAS—El Bohio Community and Cultural Center, 605 E. 9th St. (982-0627). $5. 4/7 at 7:30 and 9:30: *No Picnic,* by Phil Hartman; opening benefit with reception following screening.

FRENCH INSTITUTE—22 E. 60th St. (355-6100). "Ciné-Club": $3.50; students and senior citizens $2.50. 3/31–4/1 at 1, 3:15, 6, and 8:45: *La Mort de Mario Ricci* (France, 1983), dir. Claude Goretta. 4/7–8 at 12:30, 3:15, 6, and 8:45: *L'Amour par terre* (France, 1984), dir. Jacques Rivette.

JAPAN SOCIETY—333 E. 47th St. (752-3015). $5; senior citizens and students $4. "Japan at War: Rare Films From World War II." 4/1 at 7:30: *A Ball at the Anjo House* (Japan, 1947), dir. Kozaburo Yoshimura. 4/3 at 7:30: *The Victory of Women* (Japan, 1946), dir. Kenji Mizoguchi, and *Between War and Peace* (Japan, 1947), dir. Fumio Kamei and Satsuo Yamamoto.

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888; -1889). Free with museum admission. "The Jews of Ethiopia": 4/5 at 4: "Operation Moses," from *10 O'Clock News* (WNEW, 1985); discussion with producer-reporter David Browde.

THE KITCHEN—512 W. 19th St. (255-5793). Free. Video Viewing Room: 3/31–5/2, Tue.–Sat. at 1: Works by Barbara Rosenthal, and selections from *The Eleventh Hour* (Channel Four, Great Britain); at 3: *Grandeur et décadence* (France, 1986), dir. Jean-Luc Godard; 4:45: "Video Juke Box": a history of the music video.

LABOR MEDIA FORUM—Auditorium, Local 1199, Drug, Hospital, and Health Care Employees Union, 310 W. 43rd St. (533-6515). $3. 4/3 at 7: Labor Committee Against Apartheid special event: *The Workers Are Coming: Cosatu* (1986), and *Que Vive: Labor in El Salvador;* guest speakers.

MUSEUM OF BROADCASTING—1 E. 53rd St. (752-7684). Free with museum admission. Wed.–Sat. noon–5, Tue. noon–8. 3/31–4/18: "*State of the Art:* A Provocative Documentary on Art in the '80s"; seminar with producer-director Geoff Dunlop and others ($5): 3/31 at 5:30.

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9490). Free with museum admission. **Titus Theater 1:** 4/2 at 2:30 and 6: "A History of Camera Movement": *Listen to Britain* (1942), dir. Humphrey Jennings; *San Pietro/The Battle of San Pietro* (1945), dir. John Huston; and *Bambini in città* (1946), dir. Luigi Comencini. 4/3–12: "People's Republic of China: The New Generation." 4/3 at 2:30: *Sacrificed Youth* (China, 1985), dir. Zhang Nuanxin; at 6: *A Good Woman/A Girl of Good Family* (China, 1985), dir. Huang Jianzhong. 4/4 at 2: *Yellow Earth* (China, 1984), dir.

Chen Kaige; at 5: *The Black Cannon Incident* (China, 1985), dir. Huang Jianxin. 4/5 at 2: (See 4/3 at 6); at 5: (See 4/3 at 2:30). 4/6 at 2:30: (See 4/4 at 2); at 6: *On the Hunting Ground* (China, 1985), dir. Tian Zhuangzhuang. 4/7 at 2:30: (See 4/6 at 6); at 6: *In the Wild Mountains* (China, 1985), dir. Yan Xueshue. **Titus Theater 2:** 4/2 at 3 and 6:30: "What's Happening?": *Of Grace and Steel* (1984), dir. Phyllis Jaroslow, and *Sweet Jail: The Sikhs of Yuba City* (1985), dir. Beheroze F. Shroff.

NEW COMMUNITY CINEMA—423 Park Ave., Huntington, N.Y. (516-423-7619). $5; senior citizens (Sun.–Thu.) $3; under 16, $2.50. 4/1–2 at 8: *Kaos* (Italy, 1985), dir. Paolo and Vittorio Taviani. Through 4/13: Fri.–Sat. at 8 and 9:45, Sun. at 3, 5, 7, and 9, Mon.–Thu. at 8: *Ménage* (France, 1986), dir. Bertrand Blier, with Gérard Depardieu.

NEW YORK CITY TECHNICAL COLLEGE—Klitgord Auditorium, 285 Jay St., Brooklyn (718-643-8378). Free. 4/2 at 12:45: *Metropolis* (Germany, 1926), dir. Fritz Lang.

NEW YORK PUBLIC LIBRARY—Donnell Media Center, 20 W. 53rd St. (621-0618). Free. 4/2 at noon: "The Constitution": *The CIA's Secret Army* (CBS, 1977); at 6: "Meet the Makers—Film": *Cityscapes Trilogy, Source* (1986), and *Fan Film* (1986), all by Richard Protovin and Franklin Backus; Protovin and Backus present. 4/7: "The Constitution": at noon: *All the President's Men* (1976), dir. Alan J. Pakula, with Dustin Hoffman and Robert Redford; at 2:30: *Seven Days in May* (1964), dir. John Frankenheimer, with Kirk Douglas.

PUBLIC THEATER—425 Lafayette St. (598-7171). $5; senior citizens and students $4. "The Age of New Yorker Films"; separate admission to each film. 3/31–4/2 at 6: *Princess Yang Kwei Fei* (Japan, 1955), dir. Kenji Mizoguchi; at 8: *Tasio* (Spain, 1984), dir. Montxo Armendariz; at 10: *How Tasty Was My Little Frenchman* (Brazil, 1971), dir. Nelson Pereira dos Santos. 4/3–5 at 6: *Woyzeck* (West Germany, 1978), dir. Werner Herzog; at 8: *Orchestra Rehearsal* (Italy, 1979), dir. Federico Fellini; at 10: *The Marriage of Maria Braun* (West Germany, 1978), dir. Rainer Werner Fassbinder; 4/4–5 at 4: *Zazie* (France, 1960), dir. Louis Malle. 4/7–9 at 6: *Mother Kusters Goes to Heaven* (West Germany, 1975), dir. Rainer Werner Fassbinder; at 8: *Women* (Hungary, 1977), dir. Marta Maszaros; at 10: *A Geisha* (Japan, 1953), dir. Kenji Mizoguchi. "Public Service" (free): Sat.–Sun. at 2, through 4/5: *Gates of Heaven* (1971), dir. Errol Morris.

QUEENS MUSEUM—NYC Bldg., Flushing Meadow–Corona Park, Queens (718-592-2405). Free with museum admission. "Art Goes Pop: Pop Goes Art": 4/4 at 2: *Super-Artist* (1967), dir. Bruce Torbet, with Andy Warhol, and *Sort of a Commercial for an Iceberg* (1972), with Claes Oldenburg.

STATEN ISLAND INSTITUTE OF ARTS AND SCIENCES—75 Stuyvesant Pl., S.I. (718-727-1135). $2. 4/5 at 1:30: Films by Albert Gabriel Nigrin; Nigrin present.

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-0537). Free with museum admission. Through 7/2: "1987 Biennial Exhibition—Films and Videotapes." Films: Tue. at 2, Wed.–Sat. at noon, Sun. at 1: 3/31–4/4: *The Man Who Envied Women* (1985), dir. Yvonne Rainer; 4/5–10: *Before the Rise of Premonition* (1985), by Ernest Marrero and Susan Kouguell; *The Visit* (1986), by Leandro Katz; and *Cinderella* (1986), by Ericka Beckman. Video: 3/31–4/4: Tue. at 5 and 6:30, Wed.–Sat. at 3, Sun. at 4: *The Amazing Voyage of Gustave Flaubert and Raymond Roussel* (1986), by Steve Fagin; 4/5–10: Tue. at 4, 5, and 6:30, Wed.–Sat. at 2:30 and 3:30, Sun. at 3:30 and 4:30: *Kappa* (1986), by Bruce and Norman Yonemoto; and *J. S. Bach* (1986), by Juan Downey.

BRONX

100. ALLERTON—Allerton Ave. nr. Cruger Ave. (547-2444). #1—*Burglar.* #2—*Lethal Weapon.* #3—Through 4/2: *A Nightmare on Elm Street, Part 3.* Beg. 4/3: *Police Academy 4.*

101. AMERICAN—East Ave. at Metropolitan Ave. (828-3322). #1—*Angel Heart.* #2—*Burglar.* #3—*Platoon.* #4—*Blind Date.*

102. CITY—2081 Bartow Ave., in Co-op City (379-4998). #1—*Angel Heart.* #2—Through 4/2: *Prettykill.*

103. DALE—W. 231st St. at Broadway (884-5300). #1—*Lethal Weapon.* #2—*Burglar.*

104. DOVER—Boston Rd. at E. 174th St. (542-3511). Through 4/2: *Street Smart.*

106. INTERBORO—E. Tremont Ave. nr. Bruckner Blvd. (792-2100). #1—*Blind Date.* #2—Through 4/2: *Angel Heart.* Beg. 4/3: *Police Academy 4.* #3—*Lethal Weapon.* #4—*Burglar.*

107. KENT—E. 167th St. nr. Grand Concourse (367-1288). Through 4/2: *Street Smart.*

108. LOEWS PARADISE—E. 188th St. at Grand Concourse (367-1288). #1—*A Nightmare on Elm Street, Part 3.* #2—*Evil Dead 2.* #3—*Platoon.* #4—*Prettykill.*

109. PALACE—Unionport Rd. at E. Tremont Ave. (829-3900). #1—Through 4/2: *Prettykill.* Beg. 4/3: *Police Academy 4.* #2—Through 4/2: *Street Smart.* Beg. 4/3: *Night Stalker.* #3—Through 4/2: *A Nightmare on Elm Street, Part 3.* Beg. 4/3: *Return to Horror High.* #4—*Lethal Weapon.*

110. RIVERDALE—Riverdale Ave. at 259th St. (884-9514). #1—*Tin Men.* #2—*Blind Date.*

111. VALENTINE—E. Fordham Rd. at Valentine Ave. (584-9583). #1—*Burglar.* #2—Through 4/2: *Street Smart.* Beg. 4/3: *Police Academy 4.* #3—*Lethal Weapon.*

112. WHITESTONE—Bruckner Blvd. at Hutchinson River Pkwy. (409-9030). #1—*Blind Date.* #2—*Evil Dead 2.* #3—*Lethal Weapon.* #4—*Raising Arizona.* #5—*Witchboard.* #6—*Tin Men.* #7—*A Nightmare on Elm Street, Part 3.* #8—*Outrageous Fortune.* #9—*Hollywood Shuffle.* #10—*Street Smart.* #11—*Burglar.* #12—*Platoon.*

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200. ALPINE—Fifth Ave. at 69th St. (748-4200). #1—*Street Smart.* #2—*Blind Date.* #3—*Tin Men.* #4—*Outrageous Fortune.* #5—*Angel Heart.* #6—*Platoon.* #7—Through 4/2: *Evil Dead 2.* Beg. 4/3: *Working Girls.*

201. AVENUE U—Ave. U at E. 16th St. (645-3800). Through 4/2: *Radio Days.*

202. BENSON—86th St. at 20th Ave. (372-1617). #1—*Prettykill.* #2—*Outrageous Fortune.*

203. BROOKLYN HEIGHTS—Henry St. at Orange St. (596-7070). #1—*Tin Men.* #2—*Raising Arizona.*

204. CANARSIE—Ave. L at E. 93rd St. (251-0700). #1—*Lethal Weapon.* #2—*Tin Men.* #3—*Burglar.*

206. COBBLE HILL—Court St. at Butler St. (596-9113). Program unavailable.

207. COMMODORE—Broadway at Rodney St. (384-7259). #1—Through 4/2: *Street Smart; Dirty War.* Beg. 4/3: *Return to Horror High.* #2—Through 4/2: *Prettykill; Running Scared.* Beg. 4/3: *Night Stalker.*

208. DUFFIELD—Duffield St. at Fulton St. (624-3591). #1—*Burglar.* #2—*Lethal Weapon.*

209. FORTWAY—Ft. Hamilton Pkwy. at 68th St. (238-4200). #1—*Lethal Weapon.* #2—*Prettykill.* #3—Through 4/2: *Hunk.* Beg. 4/3: *Police Academy 4.* #4—*Burglar.* #5—Through 4/2: *A Nightmare on Elm Street, Part 3.* Beg. 4/3: *Return to Horror High.*

210. KENT—Coney Island Ave. nr. Ave. H (338-3371). #1—*Street Smart.* #2—*Raising Arizona.*

211. LOEWS GEORGETOWNE—Ralph Ave. at Ave. K (763-3000). #1—*Blind Date.* #2—*A Nightmare on Elm Street, Part 3.*

212. LOEWS METROPOLITAN—Fulton St. at Jay St. (875-4024). #1—*Prettykill.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Evil Dead 2.* #4—*Platoon.*

213. LOEWS ORIENTAL—86th St. at 18th Ave. (236-5001). #1—*A Nightmare on Elm Street, Part 3.* #2—*Some Kind of Wonderful.* #3—*Platoon.*

214. MARBORO—Bay Pkwy. at 69th St. (232-4000). #1—*Blind Date.* #2—*Raising Arizona.* #3—*Burglar.* #4—*Tin Men.*

215. OCEANA—Brighton Beach Ave. at Coney Island Ave. (743-4333). #1—*Street Smart.* #2—*Blind Date.* #3—*Lethal Weapon.* #4—*Burglar.* #5—*Tin Men.* #6—Through 4/2: *A Nightmare on Elm Street, Part 3; Angel Heart.* Beg. 4/3: *Police Academy 4.*

216. PLAZA—Flatbush Ave. nr. Eighth Ave. (636-0170). #1—*Hollywood Shuffle.* #2—*Street Smart.*

217. RIDGEWOOD—Myrtle Ave. at Putnam Ave. (821-5993). #1—*A Nightmare on Elm Street, Part 3.* #2—*Burglar.* #3—*Prettykill.* #4—*Lethal Weapon.* #5—Through 4/2: *Evil Dead 2.* Beg. 4/3: *Police Academy 4.*

218. RKO KENMORE—Church Ave. nr. Flatbush Ave. (284-5700). #1—*Burglar.* #2—*Lethal Weapon.* #3—*A Nightmare on Elm Street, Part 3.* #4—Through 4/2: *Prettykill.* Beg. 4/3: *Police Academy 4.*

219. RKO KINGS PLAZA—Flatbush Ave. at Ave. U (253-1110). #1—*Platoon.* #2—*Angel Heart.* #3—*Raising Arizona.* #4—*Burglar.*

220. RKO KINGSWAY—Kings Hwy. at Coney Island Ave. (645-8588). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—*Mannequin.* #4—*Blind Date.* #5—*Lethal Weapon.*

221. WALKER—18th Ave. at 64th St. (232-4500). #1—*Angel Heart.* #2—*Street Smart.* #3—Through 4/2: *Hunk; Evil Dead 2.* Beg. 4/3: *Police Academy 4.* #4—*Lethal Weapon.*

QUEENS

AREA CODE 718

300. ASTORIA—UA ASTORIA—(545-9470). #1—*Lethal Weapon.* #2—*Burglar.* #3—Through 4/2: *A Nightmare on Elm Street, Part 3.* Beg. 4/3: *Police Academy 4.* #4—*Blind Date.* #5—Through 4/2: *Angel Heart; Platoon.* Beg. 4/3: *Night Stalker.* #6—*Street Smart.*

301. BAYSIDE—LOEWS BAY TERRACE—(428-4040). #1—*Burglar.* #2—*Radio Days.*

302. BAYSIDE—MOVIES AT BAYSIDE—(225-7711). #1—*Blind Date.* #2—*Raising Arizona.* #3—*Tin Men.* #4—*Angel Heart.*

304. DOUGLASTON—MOVIEWORLD—(423-7200). #1—*Lethal Weapon.* #2—*Tin Men.* #3—*Outrageous Fortune.* #4—*Raising Arizona.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Platoon.* #7—*Prettykill.*

305. ELMHURST—LOEWS ELMWOOD—(429-4770). #1—*A Nightmare on Elm Street, Part 3.* #2—*Platoon.*

306. FLUSHING—UA QUARTET—(359-6777). #1—Through 4/2: *A Nightmare on Elm Street, Part 3.* Beg. 4/3: *Night Stalker.* #2—*Lethal Weapon.* #3—*Platoon.* #4—*Street Smart.*

307. FLUSHING—UTOPIA—(454-2323). #1—*Tin Men.* #2—*Platoon.*

308. FOREST HILLS—CINEMART—(261-2244). #1—*A Room With a View.* #2—*The Color of Money.*

309. FOREST HILLS—CONTINENTAL—(544-1020). #1—Through 4/2: *Street Smart.* Beg. 4/3: *Police Academy 4.* #2—*Outrageous Fortune.* #3—*Raising Arizona.*

310. FOREST HILLS—FOREST HILLS—(261-7866). #1—*Blind Date.* #2—*Tin Men.*

311. FOREST HILLS—LOEWS TRYLON—(459-8944). *Some Kind of Wonderful.*

312. FOREST HILLS—MIDWAY—(261-8572). #1—*Lethal Weapon.* #2—*Burglar.* #3—Through 4/2: *Evil Dead 2.* Beg. 4/3: *Street Smart.* #4—*Angel Heart.*

313. FRESH MEADOWS—CINEMA CITY—(357-9100). #1—Through 4/2: *Prettykill.* Beg. 4/3: *Night Stalker.* #2—*Raising Arizona.* #3—*Tin Men.* #4—Throug 4/2: *Lethal Weapon.* Beg. 4/3: *Police Academy 4.* #5—*Platoon.*

314. FRESH MEADOWS—RKO MEADOWS—(454-6800) #1—*Blind Date.* #2—*Angel Heart.*

315. JACKSON HEIGHTS—COLONY—(478-6777). #1—*Blind Date.* #2—Through 4/2: *A Nightmare on El Street, Part 3.* Beg. 4/3: *Police Academy 4.*

316. JACKSON HEIGHTS—JACKSON—(335-0242). #1—*Burglar.* #2—*Platoon.* #3—*Lethal Weapon.*

317. KEW GARDENS HILLS—MAIN STREET—(26 3636). #1—*Black Widow.* #2—*A Nightmare on El Street, Part 3.*

318. OZONE PARK—CROSSBAY—(848-1738). #1—*L thal Weapon.* #2—*Platoon.*

319. QUEENS VILLAGE—COMMUNITY—(465-898 #1—Beg. 4/3 (tent.): *Hollywood Shuffle.* #2—Be 4/3 (tent.): *Black Widow.*

320. REGO PARK—LOEWS LEFRAK CITY—(699-470 #1—*Prettykill.* #2—*Over the Top.* #3—*Hunk.*

321. ROCKAWAY PARK—SURFSIDE—(945-4632). P gram unavailable.

322. SUNNYSIDE—CENTER—(784-3050). #1—*Bl Date.* #2—*Tin Men.*

STATEN ISLAND

AREA CODE 718

400. ELTINGVILLE—AMBOY—(356-3800). #1—*S Smart.* #2—Through 4/2: *Crimes of the Heart.*

401. NEW DORP—HYLAN—(351-6601). #1—*Tin Men.* #2—*Platoon.*

402. NEW DORP—LANE—(351-2110). *Blind Date.*

403. NEW DORP—RAE—(979-0444). #1—*Lethal Weapon.* #2—Through 4/2: *Angel Heart.* Beg. 4/3: *Police Academy 4.*

404. NEW DORP—RKO FOX PLAZA—(987-6800). #1—*Raising Arizona.* #2—*Outrageous Fortune.*

405. NEW SPRINGVILLE—ISLAND—(761-6666). #1—*Burglar.* #2—*Lethal Weapon.*

LONG ISLAND

AREA CODE 516

Nassau County

500. BALDWIN—GRAND AVENUE—(223-2323). #1—*Platoon.* #2—*Radio Days.*

501. BELLMORE—MOVIES—(783-7200). Through 4/2: *Black Widow.* Beg. 4/3: *Radio Days.*

502. BETHPAGE—MID-ISLAND—(796-7500). Through 4/2: *Mannequin; An American Tail.*

503. EAST MEADOW—MEADOWBROOK—(731-2423). #1—*Lethal Weapon.* #2—*Burglar.* #3—*Raising Arizona.* #4—Through 4/2: *Street Smart.* Beg. 4/3: *Police Academy 4.*

504. FRANKLIN SQUARE—FRANLKIN—(775-3257). #1—*Blind Date.* #2—*Tin Men.* #3—*Outrageous Fortune.* #4—*Angel Heart.*

505. GARDEN CITY—RKO ROOSEVELT FIELD—(741-4007) #1—Through 4/2: *Angel Heart.* Beg. 4/3: *Police Academy 4.* #2—*Blind Date.* #3—*Platoon.* #4—*Raising Arizona.*

506. GREAT NECK—SQUIRE—(466-2020). #1—Through 4/2: *Burglar.* Beg. 4/3: *Police Academy 4.* #2—*Blind Date.* #3—*Platoon.*

507. HEWLETT—RKO—(791-6768). Through 4/2: *The Golden Child.* Beg. 4/3: *Star Trek IV.*

508. HICKSVILLE—HICKSVILLE—(931-0749). #1—*Outrageous Fortune.* #2—Through 4/2: *Angel Heart.* Beg. 4/3: *Night Stalker.*

509. HICKSVILLE—MID-PLAZA—(433-2400). #1—Through 4/2: *Some Kind of Wonderful.* Beg. 4/3 (tent.): *Return to Horror High.* #2—*Black Widow.* #3—Through 4/2: *Evil Dead 2.* Beg. 4/3 (tent.): *Police Academy 4.* #4—*Platoon.* #5—*Hoosiers.* #6—*Lethal Weapon.*

510. LAWRENCE—RKO—(371-0203). #1—Through 4/2: *Prettykill.* Beg. 4/3: *Police Academy 4.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Burglar.*

511. LEVITTOWN—LEVITTOWN—(731-0516). #1—*Prettykill.* #2—Through 4/2: *Black Widow.* Beg. 4/3 (tent.): *Some Kind of Wonderful.*

512. LEVITTOWN—LOEWS NASSAU—(731-5400). #1—*Outrageous Fortune.* #2—*Blind Date.* #3—*Angel Heart.* #4—*Platoon.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Tin Men.*

513. LONG BEACH—PARK AVENUE—(432-0576). *A Nightmare on Elm Street, Part 3.*

514. LYNBROOK—LYNBROOK—(593-1033). #1—*Tin Men.* #2—*Platoon.* #3—*Blind Date.* #4—*Angel Heart.*

15. MALVERNE—TWIN—(599-6966). #1—*Black Widow.* #2—Through 4/2: *Crimes of the Heart.* Beg. 4/3: *The Decline of the American Empire.*

16. MANHASSET—MANHASSET—(627-7887). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—*Raising Arizona.*

17. MASSAPEQUA—PEQUA—(799-6464). *Tin Men.*

18. MASSAPEQUA—THE MOVIES AT SUNRISE MALL—(795-2244). #1—*Outrageous Fortune.* #2—*Lethal Weapon.* #3—*A Nightmare on Elm Street, Part 3.* #4—*Blind Date.* #5—*Platoon.* #6—*Burglar.* #7—*Raising Arizona.* #8—Through 4/2: *Street Smart.* Beg. 4/3: *Police Academy 4.* #9—Through 4/2: *Angel Heart.* Beg. 4/3: *Night Stalker.*

9. MERRICK—TWIN—(546-1270). #1—Through 4/2: *"Crocodile" Dundee.* #2—Through 4/2: *Outrageous Fortune.*

0. NEW HYDE PARK—HERRICKS—(747-0555). #1—Through 4/2: *Hoosiers.* #2—*Radio Days.*

1. OCEANSIDE—OCEANSIDE—(536-7565). #1—Through 4/2: *Hoosiers.* #2—Through 4/2: *Radio Days.*

522. PLAINVIEW—OLD COUNTRY—(931-4242). #1—*Radio Days.* #2—*A Room With a View.*

523. PORT WASHINGTON—MOVIES—(944-6200). #1—*Lethal Weapon.* #2—*Blind Date.* #3—*Burglar.* #4—Through 4/2: *Angel Heart.* Beg. 4/3: *Police Academy 4.*

524. ROCKVILLE CENTRE—RKO FANTASY—(764-8000). *Outrageous Fortune.*

525. ROCKVILLE CENTRE—RKO TWIN—(678-3121). #1—*Raising Arizona.* #2—*Lethal Weapon.*

526. ROSLYN—ROSLYN—(621-8488). #1—*Radio Days.* #2—Through 4/2: *84 Charing Cross Road.* Beg. 4/3: *Working Girls.*

527. SYOSSET—SYOSSET—(921-5810). #1—*Raising Arizona.* #2—Through 4/2: *Burglar.* Beg. 4/3: *Police Academy 4.* #3—*Tin Men.*

528. SYOSSET—UA CINEMA 150—(364-0700). *Blind Date.*

529. VALLEY STREAM—RKO GREEN ACRES—(561-2100). #1—*Angel Heart.* #2—*Raising Arizona.* #3—*Blind Date.*

530. VALLEY STREAM—SUNRISE—(825-5700). #1—*Burglar.* #2—*Evil Dead 2.* #3—*Lethal Weapon.* #4—*Street Smart.* #5—*Witchboard.* #6—*Hollywood Shuffle.* #7—*A Nightmare on Elm Street, Part 3.* #8—*Prettykill.* #9—*Tin Men.* #10—*Platoon.* #11—*Outrageous Fortune.* #12—*"Crocodile" Dundee.*

531. WANTAGH—RKO—(781-6969). Through 4/2: *The Golden Child.* Beg. 4/3: *Star Trek IV.*

532. WESTBURY—DRIVE-IN—(334-3400). #1—*Lethal Weapon.* #2—Through 4/2: *Burglar.* Beg. 4/3: *Police Academy 4.* #3—*Blind Date.*

533. WESTBURY—WESTBURY—(333-1911). #1—Through 4/2: *Peggy Sue Got Married.* #2—Through 4/2: *Outrageous Fortune.*

Suffolk County

600. BABYLON—BABYLON—(669-3399). #1—*Tin Men.* #2—*Lethal Weapon.* #3—*Blind Date.*

601. BABYLON—SOUTH BAY—(587-7676). #1—*A Nightmare on Elm Street, Part 3.* #2—*Outrageous Fortune.* #3—*Street Smart.*

602. BAY SHORE—CINEMA—(665-1722). *Angel Heart.*

603. BAY SHORE—LOEWS SOUTH SHORE MALL—(666-4000). #1—*Burglar.* #2—*Platoon.*

606. BROOKHAVEN—MULTIPLEX—(289-8900). #1—*Blind Date.* #2—*Street Smart.* #3—*Raising Arizona.* #4—*Platoon.* #5—*Lethal Weapon.* #6—*Mannequin.* #7—*Burglar.* #8—*Tin Men.* #9—*A Nightmare on Elm Street, Part 3.* #10—*Prettykill.* #11—*Outrageous Fortune.* #12—*Witchboard.*

608. COMMACK—MULTIPLEX—(462-6953). #1—*Black Widow.* #2—*Burglar.* #3—*Evil Dead 2.* #4—*A Nightmare on Elm Street, Part 3.* #5—*Some Kind of Wonderful.* #6—*Witchboard.* #7—*Raising Arizona.* #8—*Hoosiers.* #9—*Outrageous Fortune.* #10—*Platoon.* #11—*Mannequin.* #12—*Lethal Weapon.*

609. COMMACK—RKO—(499-4545). #1—*Blind Date.* #2—*Tin Men.*

610. CORAM—PINE—(698-6442). #1—*Platoon.* #2—*Radio Days.* #3—*Blind Date.* #4—*Hoosiers.*

611. CORAM—THE MOVIES AT CORAM—(736-6200). #1—*Blind Date.* #2—*Raising Arizona.* #3—*Tin Men.* #4—*Lethal Weapon.* #5—*Platoon.* #6—*Street Smart.* #7—*Burglar.* #8—Through 4/2: *Outrageous Fortune.* Beg. 4/3: *Police Academy 4.*

612. EAST HAMPTON—CINEMAS—(324-0448). #1—*Raising Arizona.* #2—*Blind Date.* #3—*Tin Men.* #4—*Lethal Weapon.* #5—Through 4/2: *Burglar.* Beg. 4/3: *Platoon.*

613. ELWOOD—ELWOOD—(499-7800). #1—*A Room With a View.* #2—*Radio Days.*

616. HUNTINGTON—RKO SHORE—(421-5200). #1—*Burglar.* #2—*Blind Date.* #3—*Platoon.* #4—Through 4/2: *Outrageous Fortune.*

617. HUNTINGTON—RKO WHITMAN—(423-1300). *Lethal Weapon.*

618. ISLIP—ISLIP—(581-5200). #1—*Lethal Weapon.* #2—*Street Smart.* #3—*Tin Men.*

619. LAKE GROVE—RKO SMITH HAVEN MALL—(724-9550). *Raising Arizona.*

620. LINDENHURST—LINDENHURST—(888-5400). Through 4/2: *Black Widow.* Beg. 4/3: *Some Kind of Wonderful.*

621. MATTITUCK—MATTITUCK—(298-4405). #1—Through 4/2: *Hunk.* Beg. 4/3: *Police Academy 4.* #2—*Blind Date.* #3—*Platoon.* #4—*Lethal Weapon.* #5—*Burglar.* #6—*Street Smart.*

623. NORTHPORT—NORTHPORT—(261-8600). Through 4/2: *Children of a Lesser God.* Beg. 4/3: *Black Widow.*

624. OAKDALE—OAKDALE—(589-8118). Through 4/2: *Some Kind of Wonderful.* Beg. 4/3: *Outrageous Fortune.*

625. PATCHOGUE—THE MOVIES AT PATCHOGUE—(363-2100). #1—Through 4/2: *Hunk.* Beg. 4/3: *Police Academy 4.* #2—*Mannequin.* #3—*Street Smart.* #4—*Blind Date.* #5—*Tin Men.* #6—*A Nightmare on Elm Street, Part 3.* #7—*Platoon.* #8—*Outrageous Fortune.* #9—*Raising Arizona.* #10—Through 4/2: *Prettykill.* Beg. 4/3: *Return to Horror High.* #11—*Burglar.* #12—Through 4/2: *Angel Heart.* Beg. 4/3: *Night Stalker.* #13—*Lethal Weapon.*

626. PATCHOGUE—TRIPLEX—(475-0601). #1—*Black Widow.* #2—*"Crocodile" Dundee.* #3—Through 4/2: *Hoosiers.* Beg. 4/3: *Mannequin.*

627. PORT JEFFERSON—MINI EAST—(928-6555). *Burglar.* **WEST**—*Lethal Weapon.*

630. SAG HARBOR—SAG HARBOR—(725-0010). Through 4/2: *Duet for One.* Beg. 4/3: *Radio Days.*

631. SAYVILLE—SAYVILLE—(589-0232). #1—*Burglar.* #2—Through 4/2: *Outrageous Fortune.* Beg. 4/3: *Police Academy 4.* #3—*Platoon.* #4—Through 4/2: *Hunk.*

633. SMITHTOWN—SMITHTOWN—(265-1551). *Tin Men.*

634. SOUTHAMPTON—SOUTHAMPTON—(283-1300). #1—*Platoon.* #2—*Burglar.* #3—*Outrageous Fortune.*

635. STONY BROOK—LOEWS—(751-2300). #1—*Blind Date.* #2—*Some Kind of Wonderful.* #3—*Platoon.*

636. WEST ISLIP—TWIN—(669-2626). #1—*Outrageous Fortune.* #2—Through 4/2: *Some Kind of Wonderful.* #3—Through 4/2: *Radio Days.* Beg. 4/3: *Police Academy 4.*

637. WESTHAMPTON—HAMPTON ARTS—(288-2600). #1—*Outrageous Fortune.* #2—*Street Smart.*

638. WESTHAMPTON—WESTHAMPTON—(288-1500). Through 4/2: *Platoon.* Beg. 4/3: *Police Academy 4.*

NEW YORK STATE

AREA CODE 914

Westchester County

700. BEDFORD VILLAGE—BEDFORD PLAYHOUSE—(234-7300). #1—*Hoosiers.* #2—*Tin Men.*

701. BEDFORD VILLAGE—CINEMA 22—(234-9577). *Street Smart.*

702. BRONXVILLE—BRONXVILLE—(961-4030). #1—*Angel Heart.* #2—*84 Charing Cross Road.* #3—*Street Smart.*

703. GREENBURGH—CINEMA 100—(946-4680). #1—*Blind Date.* #2—*Platoon.*

704. HARRISON—CINEMA—(835-5952). Through 4/2: *"Crocodile" Dundee.*

705. HARTSDALE—CINEMA—(428-2200). #1—*A Nightmare on Elm Street, Part 3.* #2—*Lethal Weapon.* #3—Through 4/2: *Black Widow.* #4—*Burglar.*

706. HAWTHORNE—ALL WESTCHESTER SAW MILL—(747-2333). #1—*Street Smart.* #2—*Raising Arizona.* #3—*Blind Date.* #4—*Burglar.* #5—*Lethal Weapon.* #6—*Platoon.* #7—*Tin Men.* #8—*A Nightmare on Elm Street, Part 3.* #9—*Outrageous Fortune.* #10—*Hoosiers.*

707. LARCHMONT—PLAYHOUSE—(834-3001). *Tin Men.*

708. MAMARONECK—PLAYHOUSE—(698-2200). #1—*Lethal Weapon.* #2—Through 4/2: *Burglar.* Beg. 4/3: *Police Academy 4.* #3—*Raising Arizona.* #4—*Platoon.*

709. MOUNT KISCO—MOUNT KISCO—(666-6900). #1—Through 4/2: *Burglar.* Beg. 4/3 (tent.): *Raising Arizona.* #2—*A Nightmare on Elm Street, Part 3.* #3—*Lethal Weapon.* #4—*Platoon.* #5—*Blind Date.*

710. MOUNT VERNON—PARKWAY—(664-3311). Through 4/2: *Black Widow.* Beg. 4/3: *Outrageous Fortune.*

711. NEW ROCHELLE—RKO PROCTORS—(632-1100). #1—*Burglar.* #2—Through 4/2: *Lethal Weapon.* Beg. 4/3: *Police Academy 4.*

712. NEW ROCHELLE—TOWN—(632-9700). *Street Smart.*

713. OSSINING—ARCADIAN—(941-5200). #1—*Burglar.* #2—*Angel Heart.* #3—*Lethal Weapon.*

714. PEEKSKILL—BEACH—(737-6262). #1—Through 4/2: *Hunk.* #2—*Outrageous Fortune.* #3—*Radio Days.* #4—Through 4/2: *Evil Dead 2.* #5—*Burglar.* #6—*Street Smart.*

715. PEEKSKILL—WESTCHESTER MALL—(528-8822). #1—Through 4/2: *Some Kind of Wonderful.* #2—*Lethal Weapon.* #3—*A Nightmare on Elm Street, Part 3.* #4—Through 4/2: *Prettykill.*

716. PELHAM—PICTURE HOUSE—(738-3160). Through 4/2: *Outrageous Fortune.*

717. PLEASANTVILLE—ROME—(769-0720). #1—*Mannequin.* #2—Program unavailable.

718. RYE—RYE RIDGE—(939-8177). #1—*Angel Heart.* #2—*Blind Date.*

719. SCARSDALE—FINE ARTS—(723-6699). *Angel Heart.*

720. SCARSDALE—PLAZA—(725-0078). Through 4/2: *"Crocodile" Dundee.* Beg. 4/3: *Radio Days.*

721. WHITE PLAINS—GALLERIA—(997-8198). #1—Through 4/2: *Outrageous Fortune.* Beg. 4/3: *Police Academy 4.* #2—*Raising Arizona.*

722. YONKERS—CENTRAL PLAZA—(793-3232). #1—*Tin Men.* #2—*Outrageous Fortune.* #3—*Blind Date.* #4—*Lethal Weapon.*

723. YONKERS—MOVIELAND—(793-0002). #1—*Burglar.* #2—*Prettykill.* #3—*Raising Arizona.* #4—*Platoon.* #5—*Some Kind of Wonderful.* #6—Through 4/2: *Evil Dead 2.* Beg. 4/3: *Police Academy 4.*

724. YORKTOWN HEIGHTS—THE MOVIES AT JEFFERSON VALLEY—(245-1500). #1—*Raising Arizona.* #2—*Platoon.* #3—*Burglar.* #4—*Blind Date.* #5—*Street Smart.* #6—Through 4/2: *Angel Heart.* Beg. 4/3: *Police Academy 4.* #7—*Tin Men.*

725. YORKTOWN HEIGHTS—TRIANGLE—(245-8850). #1—Through 4/2: *Outrageous Fortune.* #2—Through 4/2: *Hoosiers.*

Rockland County

752. NANUET—MALL—(623-6336). *Burglar.*

753. NANUET—ROUTE 59—(623-3355). *Raising Arizona.*

754. NANUET—RKO MOVIES—(623-0211). #1—*Lethal Weapon.* #2—*Angel Heart.* #3—*Tin Men.* #4—*Platoon.* #5—*Blind Date.*

755. NEW CITY—TOWN—(634-5100). #1—*Raising Arizona.* #2—*Outrageous Fortune.*

756. NEW CITY—UA CINEMA 304—(634-8200). #1—Through 4/2: *Hunk.* Beg. 4/3: *Police Academy 4.* #2—*Burglar.*

757. NYACK—CINEMA EAST—(358-6631). *Street Smart.*

758. ORANGEBURG—303 DRIVE-IN—(359-2021). Beg. 4/3: *Police Academy 4.*

759. PEARL RIVER—CENTRAL—(735-2530). #1—*Tin Men.* #2—*Blind Date.*

760. PEARL RIVER—PEARL RIVER—(735-6500). Through 4/2: *Outrageous Fortune.* Beg. 4/3: *Police Academy 4.*

761. SPRING VALLEY—CINEMA 45—(352-1445). *Platoon.*

762. SPRING VALLEY—PIX—(425-6902). #1—*Street Smart.* #2—Through 4/2: *Prettykill.*

763. STONY POINT—9 W—(942-0303). *A Nightmare on Elm Street, Part 3.*

764. SUFFERN—LAFAYETTE—(357-6030). *Hoosiers.*

CONNECTICUT

AREA CODE 203

Fairfield County

800. BROOKFIELD—FINE ARTS—(775-0070). #1—*Platoon.* #2—*Some Kind of Wonderful.*

801. DANBURY—CINE—(743-2200). #1—*Blind Date.* #2—*Raising Arizona.* #3—*Outrageous Fortune.*

802. DANBURY—CINEMA—(748-2923). #1—*Tin Men.* #2—*Lethal Weapon.*

803. DANBURY—PALACE—(748-7496). #1—Through 4/2: *Street Smart.* Beg. 4/3: *Police Academy 4.* #2—*Burglar.* #3—*A Nightmare on Elm Street, Part 3.*

805. FAIRFIELD—COMMUNITY—(255-6555). #1—*Burglar.* #2—*Hoosiers.*

806. FAIRFIELD—COUNTY—(334-1411). *Platoon.*

807. GREENWICH—CINEMA—(869-6030). #1—*Platoon.* #2—*A Room With a View.*

808. GREENWICH—PLAZA—(869-4030). #1—*Tin Men.* #2—*Some Kind of Wonderful.* #3—*Outrageous Fortune.*

809. NEW CANAAN—PLAYHOUSE—(966-0600). #1—*Platoon.* #2—*Blind Date.*

810. NORWALK—CINEMA—(838-4504). #1—Through 4/2: *Outrageous Fortune.* Beg. 4/3: *Police Academy 4.* #2—*Burglar.*

811. NORWALK—NORWALK—(866-9202). *A Nightmare on Elm Street, Part 3.*

812. RIDGEFIELD—CINEMA—(438-3338). Through 4/2: *Hoosiers; An American Tail.*

813. SOUTH NORWALK—SONO—(866-9202). Through 4/9: *Ménage.*

814. SPRINGDALE—STATE—(325-0250). Through 4/2: *Outrageous Fortune; Radio Days.*

815. STAMFORD—AVON—(324-9205). #1—*Street Smart.* #2—*A Nightmare on Elm Street, Part 3.*

816. STAMFORD—CINEMA—(324-3100). #1—*Raising Arizona.* #2—*Burglar.* #3—Through 4/2: *Hoosiers.* Beg. 4/3: *Police Academy 4.*

817. STAMFORD—RIDGEWAY—(323-5000). #1—*Blind Date.* #2—*Lethal Weapon.*

818. TRUMBULL—TRANS-LUX—(374-0462). #1—*Lethal Weapon.* #2—*Some Kind of Wonderful.* #3—*Tin Men.*

819. WESTPORT—FINE ARTS—(227-3324). #1—*Tin Men.* #2—*Blind Date.* #3—(227-9619). *Platoon.* #4—(226-6666). *Lethal Weapon.*

820. WESTPORT—POST—(227-0500). *Raising Arizona.*

821. WILTON—CINEMA—(762-5678). *Some Kind of Wonderful.*

NEW JERSEY

AREA CODE 201

Hudson County

900. ARLINGTON—LINCOLN—(997-6873). #1—*Lethal Weapon.* #2—*Burglar.* #3—*Mannequin.* #4—*Lady and the Tramp.*

901. JERSEY CITY—HUDSON PLAZA—(433-1100). #1—Through 4/2: *Prettykill.* #2—Through 4/2: *A Nightmare on Elm Street, Part 3.*

902. JERSEY CITY—STATE—(653-5200). #1—*Burglar.* #2—*Lethal Weapon.* #3—Through 4/2: *Evil Dead 2.* Beg. 4/3: *Police Academy 4.* #4—*Street Smart.*

903. SECAUCUS—LOEWS MEADOW PLAZA—(902-9200). #1—*Lethal Weapon.* #2—*Witchboard.* #3—*Angel Heart.* #4—*Evil Dead 2.* #5—*Street Smart.* #6—*Burglar.* #7—*Raising Arizona.* #8—*Prettykill.*

904. SECAUCUS—LOEWS MEADOW SIX—(866-6161). #1—*Tin Men.* #2—*Platoon.* #3—*Hollywood Shuffle.* #4—*Outrageous Fortune.* #5—*A Nightmare on Elm Street, Part 3.* #6—*Blind Date.*

906. WEST NEW YORK—MAYFAIR—(865-2010). Through 4/2: *Evil Dead 2.*

Essex County

910. BLOOMFIELD—CENTER—(748-7900). *Blind Date.*

911. BLOOMFIELD—RKO ROYAL—(748-3555). #1—*A Nightmare on Elm Street, Part 3.* #2—*Burglar.*

912. CEDAR GROVE—CINEMA 23—(239-1462). *Blind Date.*

914. LIVINGSTON—COLONY—(992-0800). *Tin Men.*

915. MAPLEWOOD—MAPLEWOOD—(763-3100). *Tin Men.*

916. MILLBURN—RKO—(376-0800). #1—*Platoon.* #2—*Outrageous Fortune.*

917. MONTCLAIR—CLARIDGE—(746-5564). #1—*Tin Men.* #2—*Radio Days.* #3—*Outrageous Fortune.*

918. MONTCLAIR—WELLMONT—(783-9500). #1—*Evil Dead 2.* #2—*Lethal Weapon.* #3—*Lady and the Tramp.*

919. NUTLEY—FRANKLIN—(667-1777). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Hoosiers.*

920. UPPER MONTCLAIR—BELLEVUE—(744-1455). #1—*Raising Arizona.* #2—*Platoon.* #3—*Angel Heart.*

921. WEST ORANGE—ESSEX GREEN—(731-7755). #1—*Burglar.* #2—*Lethal Weapon.* #3—*Raising Arizona.*

Union County

930. BERKELEY HEIGHTS—BERKELEY—(464-8888). Through 4/2: *A Room With a View.*

931. CRANFORD—RKO—(276-9120). #1—*Street Smart.* #2—*A Nightmare on Elm Street, Part 3.*

932. ELIZABETH—ELMORA—(352-3483). Through 4/2: *Hunk.*

933. LINDEN—QUAD—(925-9787). #1—*Blind Date.* #2—*Outrageous Fortune.* #3—*Platoon.* #4—*"Crocodile" Dundee.* #5—*Lady and the Tramp.*

934. UNION—FIVE POINTS—(964-3466). #1—*Burglar.* #2—*Lethal Weapon.*

935. UNION—LOST PICTURE SHOW—(964-4497). *Radio Days.*

936. UNION—RKO—(686-4373). #1—*Tin Men.* #2—*Prettykill.*

937. WESTFIELD—RIALTO—(232-1288). #1—*Raising Arizona.* #2—*Blind Date.* #3—Through 4/2: *Angel Heart.* Beg. 4/3: *Police Academy 4.*

938. WESTFIELD—TWIN—(654-4720). #1—*Platoon.* #2—Through 4/2: *Evil Dead 2.* #3—*Hoosiers.*

Bergen County

950. BERGENFIELD—TWIN—(385-1600). #1—*Hoosiers.* #2—Through 4/2: *Hunk.* #3—*A Nightmare on Elm Street, Part 3; Lady and the Tramp.*

951. CLOSTER—CLOSTER—(768-8800). *Street Smart.* #2—*Outrageous Fortune; Lady and the Tramp.*

952. EDGEWATER—LOEWS SHOWBOAT—(941-3660). #1—*Outrageous Fortune.* #2—*Platoon.* #3—*Lethal Weapon.* #4—*Tin Men.*

953. EMERSON—TOWN—(261-1000). #1—*Blind Date.* #2—*Street Smart.*

954. FAIR LAWN—HYWAY—(796-1717). #1—Through 4/2: *Hunk.* Beg. 4/3: *Night Stalker.* #2—*Street Smart.*

955. FAIRVIEW—TWIN—(941-2424). #1—*Prettykill.* #2—*Blind Date.*

956. FORT LEE—LINWOOD—(944-6900). #1—*Raising Arizona.* #2—*Burglar.*

957. FORT LEE—SHARON—(224-0202). Through 4/2: *A Room With a View; Radio Days.*

958. OAKLAND—TWIN—(337-4478). #1—*Burglar.* #2—*Lethal Weapon.*

959. PARAMUS—CINEMA 35—(845-5070). *Street Smart.*

960. PARAMUS—DRIVE-IN—(368-1440). 4/3–5: *Hoosiers; Easy Money.*

961. PARAMUS—RKO BERGEN MALL—(845-4449). *Radio Days.*

962. PARAMUS—RKO ROUTE 4—(487-7909). #1—*Blind Date.* #2—*Mannequin.* #3—Through 4/2: *Som Kind of Wonderful.* Beg. 4/3: *Police Academy 4.* #4—*Angel Heart.* #5—*Outrageous Fortune.* #6—*Letha Weapon.* #7—*A Nightmare on Elm Street, Part 3.* #8—*Platoon.* #9—*Black Widow.* #10—*Raising Arizona.*

963. PARAMUS—RKO ROUTE 17—(843-3830). #1—*Ti Men.* #2—*Prettykill.* #3—*Burglar.*

964. RAMSEY—CINEMA—(825-2090). *Hoosiers.*

965. RAMSEY—INTERSTATE—(327-0153). Program ur available.

966. RIDGEFIELD PARK—RIALTO—(641-0617 Through 4/2: *Mannequin.*

967. RIDGEWOOD—RKO WARNER—(444-1234). #1-*Blind Date.* #2—*Raising Arizona.* #3—*Tin Men.* #4-*Some Kind of Wonderful.*

968. RUTHERFORD—WILLIAMS CENTER—(933-370 #1—Through 4/2: *Mannequin.* #2—Through 4/ *Outrageous Fortune; An American Tail.*

969. TEANECK—MOVIE CITY—(836-3334). #1—*"Cr odile" Dundee.* #2—*Peggy Sue Got Married.* #3—T *Decline of the American Empire.* #4—Through 4, *Children of a Lesser God.* #5—Through 4/2: *Hu* #6—*Hoosiers.* #7—*An American Tail.*

970. WASHINGTON TOWNSHIP—CINEMA—(666-222 #1—*Lethal Weapon.* #2—*Hoosiers.* #3—*Radio Day*

971. WESTWOOD—PASCACK—(664-3200) #1—*Men.* #2—*Burglar.* #3—*Platoon.* #4—Through 4 *Outrageous Fortune.* Beg. 4/3: *Police Academy 4.*

BRIEF MOVIE REVIEWS

This index, arranged in alphabetical order, includes most, but not necessarily all, films currently playing.

The date in parentheses at the end of the capsule reviews refers to the issue of *New York* in which David Denby's review originally appeared; the numbers which follow the reviews refer to the theater numbers in the listings pages immediately preceding this section.

MPAA RATING GUIDE

G:	**General Audiences. All ages admitted.**
PG:	**Parental Guidance Suggested. Some material may not be suitable for children.**
PG-13:	**Parents Strongly Cautioned. Some material may be inappropriate for children under 13.**
R:	**Restricted. Under 17 requires accompanying parent or adult guardian.**
X:	**No one under 17 admitted.**

NEW FILMS

★ **New films recommended by *New York*'s critic.**

ANGEL HEART—(1 hr. 53 min.; 1987) Mickey Rourke stars as a fifties–New York private eye on the trail of a missing singer, leading him to New Orleans and black-magic terror. With Robert De Niro, Charlotte Rampling, and Lisa Bonet. Screenplay by Alan Parker, based on the novel *Falling Angel,* by William Hjortsberg. Dir. Parker. R. **7, 33, 64, 85, 89, 90, 101, 102, 106, 200, 215, 219, 221, 300, 302, 312, 314, 403, 504, 505, 508, 512, 514, 518, 523, 529, 602, 625, 702, 713, 718, 719, 724, 754, 903, 920, 937, 962**

NIMATION CELEBRATION—(1 hr. 30 min.; 1987) A compilation of 22 animated films from seven nations—the best of the Los Angeles Animation Celebration. The collection includes a variety of styles and techniques, including computer, clay, stop-motion, and traditional cel animation. **4**

LACK WIDOW—(1 hr. 40 min.; 1987) A drab, hard-working federal investigator (Debra Winger) becomes obsessed with a mercenary bitch (Theresa Russell) who marries, and then murders, a series of wealthy men. In a very deluxe Hawaii, both women wind up vying for the same man (the ineffably languorous Sami Frey). Screenwriter Ronald Bass and director Bob Rafelson take a fresh, nonexploitative approach to suspense, but *Black Widow* is neither scary nor violent (a thriller loses a lot when it gives up violence), and the psychological bond between the two women isn't developed enough (the suggestion of lesbian attraction isn't pursued). But the picture is well acted, and cinematographer Conrad Hall produces a gleaming surface. With Dennis Hopper and Nicol Williamson. (2/16/87) R. **20, 33, 317, 319, 501, 509, 511, 515, 608, 620, 623, 626, 705, 710, 962**

ND DATE—(1 hr. 35 min.; 1987) Bruce Willis and Kim Basinger star in a comedy about a blind date that goes haywire. With John Larroquette and William Daniels. Written by Dale Launer. Dir. Blake Edwards. PG-13. **21, 30, 60, 85, 101, 106, 110, 112, 200, 211, 14, 215, 220, 300, 302, 310, 314, 315, 322, 402, 04, 505, 506, 512, 514, 518, 523, 528, 529, 532, 00, 606, 609, 610, 611, 612, 616, 621, 625, 635, 03, 706, 709, 718, 722, 724, 754, 759, 801, 809, 17, 819, 904, 910, 912, 933, 937, 953, 955, 962, 67**

LUE VELVET—(2 hr.; 1986) A shocking work from avid Lynch. The shock comes from the material itlf, which is genuinely cruel and sometimes obscene, d from Lynch's control over it, which is clear, steady, and powerful. In what seems like an idyllic small American city, vileness flourishes under the surface. The hero, Jeffrey (Kyle MacLachlan), who looks as serious as a young seminarian, tries to solve a mystery by sneaking into the apartment of a trashy nightclub singer (Isabella Rossellini). An unusually disturbing erotic sequence follows, combining voyeurism, sadomasochism, and fetishism. The singer is in thrall to a thuggish drug dealer (Dennis Hopper), and when Jeffrey tries to rescue her, he almost gets killed. At the same time, he's falling for a teenage angel (Laura Dern). Lynch suffuses his thriller plot with a Catholic schoolboy's sense of sex as overwhelming pleasure and overwhelming danger. There are scenes that are so studied and affected they could go right into a museum; the next minute, Lynch will do something entirely fresh. (9/29/86) R. **42**

BURGLAR—(1 hr. 38 min.; 1987) Whoopi Goldberg stars as a bookseller on San Francisco's Haight Street who moonlights as a thief. With Bob Goldthwait and Lesley Ann Warren. Screenplay by Joseph Loeb III, Matthew Weisman, and Hugh Wilson, based on Lawrence Block's "Burglar" books. Dir. Wilson. R. **10, 30, 44, 68, 89, 100, 101, 103, 106, 111, 112, 204, 208, 209, 214, 215, 217, 218, 219, 300, 301, 312, 316, 405, 503, 506, 510, 518, 523, 527, 530, 532, 603, 606, 608, 611, 612, 616, 621, 625, 627, 631, 634, 705, 706, 708, 709, 711, 713, 714, 723, 724, 752, 756, 803, 805, 810, 816, 900, 902, 903, 911, 921, 934, 956, 958, 963, 971**

CHILDREN OF A LESSER GOD—(1 hr. 59 min.; 1986) William Hurt as a sympathetic and talented speech therapist for the deaf; Marlee Matlin as a young deaf woman who refuses his help but becomes his lover. The dramaturgy in this adaptation of Mark Medoff's award-winning play is largely conventional, but Marlee Matlin, who is deaf, breaks through the half-alive material. She is a small, dark, full-bodied beauty who combines egotism, pride, and humor in just the right amounts to make it impossible for any man to ignore or pity her. She focuses a more persistent, direct, and complex demand on William Hurt than any actress he's worked with so far, and he responds with the most fully felt work he's done in the movies. Dir. Randa Haines. (11/3/86) R. **48, 623, 969**

"CROCODILE" DUNDEE—(1 hr. 38 min.; 1986) Australian Paul Hogan stars as an outback adventurer whose exploits in the wilderness bring him international attention. With Linda Kozlowski and Mark Blum. Dir. Peter Faiman. PG-13. **38, 519, 530, 626, 704, 720, 933, 969**

THE DECLINE OF THE AMERICAN EMPIRE—(1 hr. 41 min.; 1986) In French, Eng. subtitles. A slick, gabby movie from Quebec about sex—trash for educated people. At a beautiful house by a lake, four men prepare dinner together—two forty-fivish history professors, a junior colleague, and a homosexual art-history teacher. The older heteros go through a long exuberant recitation of their triumphs and trials as seducers. At the same time, a group of women exchange *their* sexual confessions while working out at a high-tech gym. The trouble is, it's all *recited*—nothing is worked out dramatically, and it's rancid, ugly stuff. Attempting to unwrap sexual hypocrisies, writer-director Denys Arcand sets up a new myth of horniness in place of the old one of dainty denial. The movie is all showing off; it's racy, but it feels completely inauthentic. (11/24/86) R. **53, 515, 969**

84 CHARING CROSS ROAD—(1 hr. 39 min.; 1987) Tea and crumpets entertainment. In 1949, Miss Helene Hanff (Anne Bancroft), a feisty New York script reader with a taste for old books, began a twenty-year correspondence with London bookseller Frank Doel (Anthony Hopkins), who satisfied her requests for good editions at reasonable prices. This tale (based on the published letters) of the tepid mutual regard of two epistolary bookworms may yield a tender sigh, but certainly no more than a sigh. Bancroft has a few funny moments, but she tries much too hard to be warm; as Doel, Hopkins is immensely dignified but really rather dim. Screenwriter Hugh Whitemore and director David Jones don't try to glamorize the scrupulous pair, nor do they condescend to the hunger for books. But no attempt is made to connect the books to the way these two people live. That great literature might have some meaning and relation to experience never seems to have occurred to anyone associated with the project. (3/2/87) PG. **10, 526, 702**

★ **THE GOOD FATHER**—(1 hr. 30 min.; 1986) Anthony Hopkins has his best movie role yet—Bill Hooper, a London publishing executive who has split up with his wife and who is convinced that feminism has turned women against their husbands. When he meets Roger Miles (Jim Broadbent), a large, jolly man given to sudden weeping fits, his anger crystallizes. Bill goads Roger into starting a court case against *his* wife, who is threatening to pack off to Australia with their child and her lover, a woman. With the aid of a clever, swinish lawyer (Simon Callow), Bill has his revenge against women, though the revenge goes further than either husband had wanted. *The Good Father,* written by playwright Christopher Hampton (from a novel by Peter Prince), is a study in self-hatred and self-deception. The filmmakers have pulled off an Ibsen-like feat—the displacement of one man's obsession onto another's life—and the results are complex and fascinating. Dir. Mike Newell. (2/23/87) R. **63**

GOSPEL ACCORDING TO VIC—(1 hr. 32 min.; 1986) In this British comedy about a Catholic remedial school in Scotland, an atheist teacher gets caught up in a series of miracles. With Tom Conti and Helen Mirren. Written and directed by Charles Gormley. PG-13. **46**

THE HANOI HILTON—(2 hr. 10 min.; 1987) A group of soldiers captured in North Vietnam struggle to survive in the infamous Hoa Lo prison. With Michael Moriarty, Jeffrey Jones, Paul Le Mat, Lawrence Pressman, and David Soul. Written and directed by Lionel Chetwynd. R. **52**

HEAT—(1 hr. 41 min.; 1987) Burt Reynolds is Nick Escalante, once a mercenary and now a compulsive gambler, who takes on the mob to avenge the savage beating of his ex-girlfriend. With Karen Young, Peter MacNicol, Howard Hesseman, and Diana Scarwid. Screenplay by William Goldman, based on his novel. Dir. R. M. Richards. R. **47**

HOLLYWOOD SHUFFLE—(1 hr. 22 min.; 1987) Reviewed in this issue. R. **11, 36, 66, 87, 112, 216, 319, 530, 904**

HOOSIERS—(1 hr. 53 min.; 1986) A sincere, dogged, and uninspired movie about an unorthodox basketball coach and the uproar he provokes in a fifties Indiana town. See it for Gene Hackman's quiet, rooted performance and for Dennis Hopper's moving work as a rummy who pulls himself together. Dir. David Anspaugh. (3/2/87) PG. **20, 87, 509, 520, 521, 608, 610, 626, 700, 706, 725, 764, 805, 812, 816, 919, 938, 950, 960, 969, 970**

I LIVED, BUT . . .—(1 hr. 58 min.; 1983) In Japanese, Eng. subtitles. A documentary portrait of the great director Yasujiro Ozu (*Tokyo Story*), including clips from many of his films and reminiscences of those who worked with him. Written and directed by Kazuo Inoue, who was Ozu's assistant and later directed under Ozu's tutelage. **1**

KANGAROO—(1 hr. 45 min.; 1986) An adaptation of the D. H. Lawrence novel about political and sexual intrigue in Australia, the nation to which he journeyed with his wife in 1922, disgusted with English censorship and xenophobia. With Colin Friels, Judy Davis, John Walton, and Julie Nihill. Screenplay by Evan Jones. Dir. Tim Burstall. R. **49**

LAW OF DESIRE—(1 hr. 40 min.; 1987) In Spanish, Eng. subtitles. Reviewed in this issue. **82**

LETHAL WEAPON—(1 hr. 47 min.; 1987) Women have been shrieking in the theaters at the sight of Mel Gibson's exposed rear in this cops-and-robbers thriller. In fact, Gibson's volatile performance as a suicidal, devil-may-care Los Angeles cop is the best thing by far in this absurdly violent movie, which has been overpraised from coast to coast. As the other half of the police team—a mature married man freaked out by Gibson's larks—Danny Glover is overbearing and mannered, and some of us could do without the chases, the torture scene, and the big fight at the end. An army of stunt men worked on the movie, phonying up the violence, but presumably Gibson's bum is authentic. Written by Shane Black. Dir. Richard Donner. R. **7, 33, 51, 68, 85, 89, 100, 103, 106, 109, 111, 112, 204, 208, 209, 215, 217, 218, 220, 221, 300, 304, 306, 312, 313, 316, 318, 403, 405, 503, 509, 518, 523, 525, 530, 532, 600, 606, 608, 611, 612, 617, 618, 621, 625, 627, 705, 706, 708, 709, 711, 713, 715, 722, 754, 802, 817, 818, 819, 900, 902, 903, 918, 921, 934, 952, 958, 962, 970**

MAN FACING SOUTHEAST—(1 hr. 45 min.; 1986) In Spanish, Eng. subtitles. Reviewed in this issue. R. **54**

MANNEQUIN—(1 hr. 30 min.; 1987) In this contemporary comedy, a young department-store stockroom clerk falls for a beautiful mannequin that comes alive only for him. With Andrew McCarthy, Kim Cattrall, and Estelle Getty. Dir. Michael Gottlieb. PG. **33, 220, 502, 606, 608, 625, 626, 717, 900, 962, 966, 968**

★ **MARLENE**—(1 hr. 36 min.; 1984) In English and German, Eng. subtitles. Maximilian Schell's first-rate documentary portrait of the aging Marlene Dietrich. Schell entered Dietrich's Paris apartment with the understanding that he would not be able to photograph her, but in the course of the interviews, he challenges, provokes, and contradicts; he draws her out, taunting her into a fascinating display of egotism, lying, contentiousness. Her acrid temperament—twenties-Berlin cynicism overlaid with hard-boiled American professionalism—seems to deny sentiment, but actually, as we learn, it's just Dietrich's own form of sentiment. Schell makes expert use of the usual film excerpts and documentary footage, but the true originality of the movie is the way it pursues the clash of temperament between interviewer and star. (11/24/86) **81**

THE MISSION—(2 hr. 6 min.; 1986) A high-minded folly from the team that made the *The Killing Fields*—David Puttnam (producer), Roland Joffé (director), and Chris Menges (cinematographer)—joined this time by writer Robert Bolt. In 18th-century South America, two Jesuit priests, a saintly pacifist (Jeremy Irons) and a reformed slave-trader (Robert De Niro), try to protect the newly converted Guarani Indians from the Portuguese, who want to turn them into slaves. The two men are heroic but powerless, and the tribe is destroyed. The adventure-film scenes shot at Argentina's Iguassú Falls are impressive and exciting, but the movie's moral issues are too abstract, the performances dull. Irons is convincing, but he never undergoes the internal struggle that would make his martyrdom dramatic; De Niro is awkward in a period role. Worst of all, the moviemakers patronize the Indians they're so concerned about saving. (11/10/86) PG. **51**

★ **MONA LISA**—(1 hr. 44 min., '86) A beautiful and heartbreaking gangster film set in London. The great Bob Hoskins plays the small-time strong-arm George, who returns from prison and is given a job as cover and driver for Simone (Cathy Tyson), an elegant black prostitute. Seven years earlier, he took the fall for the vicious London porn-world boss Mortwell (Michael Caine), and now he becomes Simone's protector, knight, and patsy. Hoskins is short, barrel-chested, and balding, with a mouth that can turn into an oval of rage. Tyson, only twenty, is physically astonishing—very tall, with the most beautiful mocha skin and thick, abundant hair. She has the high-strung look of an Asian princess, too, and she talks like a princess, too, in low, soft, yet authoritative tones. Everything in this movie works together—the drama has a wonderful fatalistic pull. Dir. Neil Jordan. (6/16/86) R. **11, 88**

A NIGHTMARE ON ELM STREET, PART 3: DREAM WARRIORS—(1 hr. 36 min.; 1987) The teenagers of Elm Street fight the monstrous Freddy Krueger (Robert Englund) by entering their dreams. With Heather Langenkamp, Patricia Arquette, Priscilla Pointer, and Craig Wasson. Written by Wes Craven and Bruce Wagner. Dir. Chuck Russell. R. **36, 67, 89, 91, 100, 108, 109, 112, 209, 211, 212, 213, 215, 217, 218, 300, 304, 305, 306, 315, 317, 510, 512, 513, 518, 530, 601, 606, 608, 625, 705, 706, 709, 715, 763, 803, 811, 815, 901, 904, 911, 931, 950, 962**

OUTRAGEOUS FORTUNE—(1 hr. 36 min.; 1987) Shelley Long, who has perfect features and a perky manner, and Bette Midler, long of jaw and sounding like Telly Savalas, are awfully funny together in this new-style formula comedy from Disney. Long, a high-minded student actress, applies for classes with a famous, bearded, heavy-accented teacher (my God, the great Korzenowski!) and is outraged when Midler, a soft-core-porn actress off the streets, also gets into the class. The movie, which has been put together with enough calculation to send a rocket to Pluto, is a female buddy-buddy movie that becomes a boring chase comedy. The script, an original by a young writer named Leslie Dixon, appears to have been plotted on a graph: Long and Midler are polar opposites in looks, temperament, and manner, and the dialogue is all bicker-bicker-bicker. But the two ladies are funny. Dir. Arthur Hiller. (2/9/87) R. **20, 36, 52, 88, 112, 200, 202, 220, 304, 309, 404, 504, 508, 512, 516, 518, 524, 530, 533, 601, 606, 608, 611, 616, 624, 625, 631, 634, 636, 637, 706, 710, 714, 716, 721, 722, 725, 755, 760, 801, 808, 810, 814, 904, 916, 917, 919, 933, 951, 952, 962, 968, 971**

★ **PLATOON**—(1 hr. 51 min.; 1986) Despite obvious flaws, writer-director Oliver Stone's movie is a great work—the Vietnam movie that many have longed for or dreaded. The hero is a middle-class college dropout (Charlie Sheen) who wants an authentic life and volunteers for the Army in 1967. At first, face to face with North Vietnamese regulars, he panics, but he steadies himself and soon becomes a first-rate soldier. Yet, having found his nerve, he almost becomes a monster, brutalizing Vietnamese who get in the way. The movie realizes the psychological and physical details of massacre with terrifying power. And for the awesome final battle at night, Stone screws the combat footage to a level of tension just under panic. The scenes of the men relaxing, written in the paranoid idiom of the late sixties, are all marvelously played by the large cast. In retrospect, the hero is too straight and good, and his narration too explicit and literary, but these mistakes don't hurt too much. With Tom Berenger as the Ahab-like Sergeant Barnes and Willem Dafoe as the humane Sergeant Elias; Keith David, Kevin Dillon, and John C. McGinley. (12/15/86) R. **24, 31, 62, 85, 89, 101, 108, 112, 200, 212, 213, 219, 300, 304, 305, 306, 307, 313, 316, 318, 401, 500, 505, 506, 509, 512, 514, 518, 530, 603, 606, 608, 610, 611, 612, 616, 621, 625, 631, 634, 635, 638, 703, 706, 708, 709, 723, 724, 754, 761, 800, 806, 807, 809, 819, 904, 916, 919, 920, 933, 938, 952, 962, 971**

POLICE ACADEMY 4: CITIZENS ON PATROL—(1 hr. 28 min.; 1987) The inept academy grads return to train an odd group of civilians for community patrols. With Steve Guttenberg, Bubba Smith, Tim Kazurinsky, G. W. Bailey, Colleen Camp, George Gaynes, and Bobcat Goldthwait. Written by Gene Quintano. Dir. Jim Drake. PG. **6, 33, 51, 65, 89, 91, 100, 104, 106, 107, 109, 111, 209, 215, 217, 218, 221, 300, 309, 313, 315, 403, 503, 505, 506, 509, 510, 518, 523, 527, 532, 611, 621, 625, 631, 636, 638, 708, 711, 721, 723, 724, 756, 758, 760, 803, 810, 816, 902, 937, 962, 971**

RADIO DAYS—(1 hr. 28 min.; 1987) Woody Allen's satirical commemoration of forgotten lives from the great days of American radio is exquisitely crafted but depressed and muffled. Woody weaves together two groups of people—his large family, living together in awkward, angry intimacy in a Rockaway house, and a number of "glamorous" radio performers and personalities enjoying the high life. The distance between the shabby neighborhood Jews and the celebrity swells is bridged by radio's music and gab. If Woody can't work up much anger at these people, he can't work up much love for them, either (Mia Farrow's floozy turned radio gossip and Dianne Wiest's maiden aunt are welcome exceptions). Some of the vignettes are funny, others are just a whisper; the anecdotal structure is sustained but also a little monotonous. With a very large cast of Woody Allen regulars, some guests, and a special appearance at the end (worth waiting for) by Diane Keaton. (2/9/87) PG. **24, 62, 85, 201, 301, 500, 501, 520, 521, 522, 526, 610, 613, 630, 636, 714, 720, 814, 917, 935, 957, 961, 970**

★ **RAISING ARIZONA**—(1 hr. 32 min.; 1987) Nicolas Cage (of the hangdog expression), a thief addicted to knocking over 7-Eleven stores, and tight-lipped little Holly Hunter, his wife, are an Arizona couple unable to have a child. When a noisy furniture salesman and his wife bring forth quintuplets, the young couple steals one of the children. What they've done doesn't register on them as a crime; they want to hold on to the child and give him a conventional upbringing. But everything, and everyone, gets in the way. This movie by Joel and Ethan Coen starts as a kind of comic ballad (narrated by Cage, it might be called "The Ballad of a Recidivist") and becomes a raucous chase, but it never loses its sweet-natured farcical tone. As in their first film, *Blood Simple,* the filmmakers (Joel directs, Ethan produces, and they both write) find reserves of dignity in dopey characters. The Coens may find stupidity funny, but they never condescend—the movie's two lead dummies, you are sure, deserve to have a kid. With John Goodman as an escaped con. (3/16/87) PG-13. **5, 22, 61, 84, 112, 203, 210, 214, 219, 302, 304, 309, 313, 404, 503, 505, 516, 518, 525, 527, 529, 606, 608, 611, 612, 619, 625, 706, 708, 709, 721, 723, 724, 753, 755, 801, 816, 820, 903, 920, 921, 937, 956, 962, 967**

★ **A ROOM WITH A VIEW**—(1 hr. 50 min.; 1986) The filmmaking team of James Ivory (director), Ismail Merchant (producer), and Ruth Prawer Jhabvala (screenwriter) has finally broken through. Their adaptation of E. M. Forster's early (1908) novel is funny, vivid, physically active, and gloriously beautiful. The filmmakers have kept Forster's ardent tone as well as his satirical wit. The heroine, Lucy Honeychurch (Helena Bonham Carter), is an upper-middle-class girl stifled by her upbringing. In Florence, confronted by violent death and physical passion, she begins to wake up. Cranky and self-deluding, she's not a great heroine, but her unfinished character becomes a battleground on which the forces of social convention and paganism engage in a desperate struggle. With Maggie Smith, Denholm Elliott, and Daniel Day Lewis. (3/17/86) **11, 84, 308, 522, 613, 807, 930, 957**

★ **'ROUND MIDNIGHT**—(2 hr. 10 min.; 1986) Bertrand Tavernier's elegiac film about a black American bebop player exiled in Paris has a commemorative ardor. Dale Turner, played by the legendary tenor saxophonist Dexter Gordon (a sometime exile himself), arrives in Paris in 1959, a burnt-out alcoholic with a swaying, unsteady walk. He joins the other exiles at a small Left Bank club and, at the same time, falls into the hands of a young Frenchman (François Cluzet), a fanatical fan who keeps Dale on his feet. The movie is uneventful and undramatic—one long, beautiful spell of melancholy—but this hurts less than usual. It's a music film, with bebop classics played by Gordon and an expert quartet. Most remarkable is Gordon himself—the smoky voice, the unforced humor and grandeur (10/13/86) R. **6, 50, 88**

★ **SCENE OF THE CRIME**—(1 hr. 30 min.; 1986) I French, Eng. subtitles. A dark, flowing sex-and-murder thriller, set in southwestern France, from directo André Téchiné. Catherine Deneuve, the glacéed international beauty, gives a surprisingly detailed an emotional performance as a divorced bourgeoise livin in an angry state of frustration. Her son, a duplicito thirteen-year-old, protects a runaway convict, an then Deneuve falls in love with the guy, which driv an Oedipal wedge between her and the boy. Téchi has submitted his irrepressible romanticism to a disc plined narrative. The movie isn't believable, but i emotionally and visually satisfying. With Wade Stanczak as the outlaw, the extraordinary-looki Claire Nebout as Stanczak's old girlfriend, Daniel Darrieux as Deneuve's mother, and Victor Lanoux her ex-husband, a low-voiced sadist. (2/2/87) **81**

SOME KIND OF WONDERFUL—(1 hr. 35 min.; 1987) high-school student with limited finances wants to an artist—but works in a garage—and falls for a g whom wealthier boys are after as well. With E Stoltz, Mary Stuart Masterson, Craig Sheffer, and I Thompson. Written by John Hughes. Dir. How Deutch. PG-13. **24, 67, 80, 213, 311, 509, 511, 6 620, 624, 635, 636, 715, 723, 800, 808, 818, 8 962, 967**

★ **STREET SMART**—(1 hr. 37 min.; 1987) A clever, castic little melodrama about journalistic ethics an educated white boy's habits of evasion. Christop Reeve plays Jonathan Fisher, a reporter for the gl weekly *New York Journal* (i.e., *New York* Magazi Stymied, Jonathan, who's not much of a repo fakes a story about the life-style of a black pimp. At the same time, he gets involved with a real pimp, Fast Black (Morgan Freeman), whom he thinks he can handle. But Fast Black turns out to be a violent psychopath—Jonathan is in way over his head, and he gets other people in trouble. The movie shows how someone can be fascinated by a criminal and yet not understand the first thing about him—that he's willing to use violence to get his way. Christopher Reeve plays Jonathan as smarmy and weak, which took some guts, and Morgan Freeman gives the performance of a lifetime. Kathy Baker is also excellent, as a sad Eighth Avenue prostitute. Written by David Freeman. Dir. Jerry Schatzberg. (3/30/87) R. **3, 11, 39, 60, 65, 66, 88, 91, 104, 107, 109, 111, 112, 200, 207, 210, 215, 216, 221, 300, 306, 309, 312, 400, 503, 518, 530, 601, 606, 611, 618, 621, 625, 637, 701, 702, 706, 712, 714, 724, 757, 762, 803, 815, 902, 903, 931, 951, 953, 954, 959**

★ **SWIMMING TO CAMBODIA**—(1 hr. 27 min.; 1987) A triumph for the actor and monologuist Spalding Gray. For this movie version, directed with great flair by Jonathan Demme, Gray cut in half the three-hour theatrical monologue he had been developing for years, but nothing essential is missing. On the surface, the monologue covers what happened to him when he played a small role in *The Killing Fields*, the somberly spectacular 1984 British movie about the destruction of Cambodia. Gray tells us what went on during the shooting (in Thailand) and what the crew did while relaxing at Thai beaches, hotels, and whorehouses. Yet he gives us not just the events but the subjective meaning of an experience—his perceptions at the time and the way they've changed. Before our eyes, his ego shreds: This "passive-aggressive unconscious coward" stays open to the vibrations of cruelty, paranoia, and pleasure passing through the air. He's acute, as well, on those self-absorbed moments when vision fades and only the buzz of consciousness seems real. At times, as he talks of a sex show in Bangkok, or a day at the beach, the dialogue between ease and unease, pleasure and dismay, is reminiscent of Twain, Henry Miller, Vonnegut. (3/23/87) **82**

★ **THERESE**—(1 hr. 30 min.; 1986) In French, Eng. subtitles. Alain Cavalier's extraordinarily moving and perverse film about Saint Thérèse of Lisieux. One of four sisters to join the Carmelites in the late 19th century, Thérèse entered the nunnery at 15, contracted tuberculosis, and died at 24. She did not, in the ordinary sense of the word, do anything (teach, nurse, heal); she wasn't burned at the stake or raped by Tartars. Yet when she was canonized in 1925, Pope Pius XI hailed her as "the greatest saint of modern times" (a phrase that could have been written by a movie critic). The movie is fleshy and erotic, and no exercise in piety—you either concentrate entirely on this mad, inspired girl or stop looking. As Thérèse, the young actress Catherine Mouchet has a touching homeliness interrupted by a sudden beautiful smile. (1/12/87) **81**

TIN MEN—(1 hr. 49 min.; 1987) Barry Levinson, who made the classic 1982 comedy *Diner*, here returns to Baltimore and shows us what the boys in that film might have become, and does it with the same rich impasto of talk, story, joke, and complaint—an American lyricism. It's 1963, and two short, vindictive aluminum-siding salesmen, "B.B." Babowsky (Richard Dreyfuss) and Ernest Tilley (Danny DeVito), bang their Cadillacs into each other, and a quarrel explodes. The fight grows into a mutual obsession. B.B. is a smart hustler, and Tilley is a dumb one, but they are both bastards; in certain moods, they can be shrewd and funny, but a woman looking at them could only despair. As B.B., Dreyfuss summons up an ugly, thrusting aggressiveness, which he uses well as a com- c style. And DeVito is better than usual. *Tin Men* is wonderfully paced, with plenty of room for Levin- on's dialogue to flower and thicken, but the story doesn't command us half as much as the background it merges from. With Barbara Hershey as Tilley's wife. 3/9/87) R. **5, 25, 34, 54, 85, 110, 112, 200, 203, 04, 214, 215, 220, 302, 304, 307, 310, 313, 322, 01, 504, 512, 514, 516, 517, 527, 530, 600, 606, 09, 611, 612, 618, 625, 633, 700, 706, 707, 722, 24, 754, 759, 802, 808, 818, 819, 904, 914, 915, 17, 936, 952, 963, 967, 971**

RKING GIRLS—(1 hr. 30 min.; 1986) A look at the orkaday world of women in a contemporary Man- attan brothel. With Louise Smith, Ellen McElduff, manda Goodwin, and Marusia Zach. Screenplay by zzie Borden and Sandra Kay. Dir. Borden. **4, 45, 0, 526**

REVIVALS

AND THE SHIP SAILS ON—(2 hr. 8 min.; 1983) In Italian, Eng. subtitles. Prodigiously imaginative, at times brilliant Fellini, yet filled with arbitrary and ultimately boring details. Beginning as a silent black-and-white quasi-newsreel about the cream of pre-World War I European society embarking on a cruise, the movie gradually transforms into sound and color, as if moving from a dreaming to a waking state. A grand metaphor for the collapse of European culture, it declines into a traditional Fellini circus. **9**

ANDY WARHOL'S BAD—(1 hr. 40 min.; 1977) Warhol's grisly film about a Queens electrolysist who operates a mini-Murder, Inc., staffed by some of the strangest women imaginable. With Carroll Baker, Perry King, and Susan Tyrrell. Dir. Jed Johnson. **86**

ARSENIC AND OLD LACE—(1 hr. 58 min.; 1944) A hilarious, macabre comedy, adapted from Joseph Kesselring's hit Broadway play, about two elderly ladies in Brooklyn with a penchant for pleasantly poisoning people. With Cary Grant, Josephine Hull, Jean Adair, Raymond Massey, Peter Lorre, Jack Carson, and Priscilla Lane. Dir. Frank Capra. **86**

BLOOD SIMPLE—(1 hr. 36 min.; 1984) The amazing debut feature by the Cohen brothers—Joel directed, Ethan produced, and together they wrote the script. A sex-driven crime story like those of James M. Cain, the film has a deliberate, slightly hokey, up-from-horror-films style. The crazy double crosses and misunderstandings concern a bored near-slut, the bartender she convinces to run away with her, her husband, and the vicious detective (the great character actor M. Emmet Walsh) her husband hires. **4**

DAYS OF HEAVEN—(1 hr. 35 min.; 1978) An atmospheric drama, set in turn-of-the-century Texas, about a makeshift family of urban poor (Richard Gere, Brooke Adams, and Linda Manz) and the wealthy farmer (Sam Shepard) who hires them. Though the film has extraordinary, ambitious cinematography, it seems cool and emotionally uncentered, a product of overly understated performances and a thin script by director Terrence Malick. **9**

THE DEVIL IS A WOMAN—(1 hr. 23 min.; 1935) The last picture Marlene Dietrich made with her Svengali, director Josef von Sternberg, this tale of a Spanish *femme fatale* is so baroque as to be practically immobile, but great fun for lovers of the amusingly perverse. Buñuel used the same source material for *That Obscure Object of Desire*. **8**

THE DUELLISTS—(1 hr. 41 min.; 1977) A handsomely mounted period drama based on Joseph Conrad's "The Duel." Two officers in Napoleon's army engage in a series of duels. The whole thing totters on the edge of absurdity, but it's stylishly done. With Harvey Keitel and Keith Carradine. Dir. Ridley Scott. **9**

THE EARRINGS OF MADAME DE . . .—(1 hr. 42 min.; 1953) Max Ophuls's masterpiece, a witty, glamorous, sublimely ironic story of love and betrayal among the aristocracy. Starring the superb trio of Danielle Darrieux, Charles Boyer, and Vittorio De Sica. **2**

HIROSHIMA, MON AMOUR—(1 hr. 28 min.; 1959) In French, Eng. subtitles. The first international success of director Alain Resnais stars Emmanuele Riva as a woman with memories of the German Occupation of France and Eiji Okada as a Japanese survivor of Hiroshima. The movie is fancy and borderline-pretentious, with some passages of great lyrical intensity. **86**

IT HAPPENED ONE NIGHT—(1 hr. 45 min.; 1934) Clark Gable's macho charm seems dated now, but Claudette Colbert is, as usual, exquisite in this comedy about a runaway heiress and a newspaperman who fall in love on a cross-country chase. Not as good as the faster-paced screwball comedies of the Depression, but still a classic. Dir. Frank Capra. **86**

JABBERWOCKY—(1 hr. 41 min.; 1977) A British Middle Ages satire starring Michael Palin and directed by Terry Gilliam (both from the comedy group Monty Python) about a cloddish hero who fights a monster terrorizing the land. Sometimes hilarious, often just painfully infantile. **2**

JULIET OF THE SPIRITS—(2 hr. 28 min.; 1965) In Italian, Eng. subtitles. Fellini's first film in color, and a complete departure from the neorealist subject matter of his earlier works. The film delves into the fantasies of a middle-aged woman, played by Fellini's wife, Giulietta Masina, revealing all of the character's neuroses in an overly long feast of cinematic flourishes. **9**

LAST YEAR AT MARIENBAD—(1 hr. 33 min.; 1961) In French, Eng. subtitles. The famous avant-garde puzzler of the early sixties. An attractive couple wanders through the shadows of a vast European hotel. Did they meet the year before? It's ultimately not worth pondering, but the movie is exquisite, a true cinematic equivalent of the *nouveau roman*. With Delphine Seyrig. Dir. Alain Resnais. **86**

LETTER FROM AN UNKNOWN WOMAN—(1 hr. 30 min.; 1948) A lavishly produced, achingly poignant tale of unrequited love in late-nineteenth-century Vienna. Joan Fontaine, never lovelier, sacrifices all for Louis Jourdan. Dir. Max Ophuls. **2**

LOLITA—(2 hr. 31 min.; 1962) Much better than the reviews indicated at the time. In Stanley Kubrick's adaptation (Nabokov did the screenplay himself), Lolita (Sue Lyon) is a couple of years older, but the book's satirical savagery is intact. With classic performances by James Mason as the nymphet-inspired Humbert, Peter Sellers as his nemesis Quilty, and Shelley Winters as the unfortunate Charlotte Haze. The last Kubrick film before he became an institution. **86**

LOST HORIZON (1937)—(2 hr. 12 min.) Frank Capra's adaptation of James Hilton's novel about a group of people who happen on an idyllic civilization hidden in the Himalayas. The fully restored 132-minute version of the film, put together from rediscovered footage, alternate takes, and other materials, was put in release in 1986, the end product of seven years of research. With Ronald Colman, Jane Wyatt, Margo, Sam Jaffe, Edward Everett Horton, Thomas Mitchell, and H. B. Warner. Screenplay by Robert Riskin. **9**

MADAME ROSA—(1 hr. 45 min.; 1977) In French, Eng. subtitles. This Oscar-winning fable about the rapport that develops between a dying Jewish ex-prostitute and an Arab orphan is a fantasy of Arab-Israeli, old-young togetherness. But even as it strains credibility, it breaks the heart, particularly Simone Signoret's performance as an old, once-beautiful whore. Dir. Moshe Mizrahi. **9**

THE MALTESE FALCON (1941)—(1 hr. 40 min.) John Huston's first film, the private-eye movie that began a whole trend and that almost everybody, it seems, knows and loves. Humphrey Bogart, Mary Astor, Peter Lorre, and Sydney Greenstreet are all glorious. **86**

THE ONLY SON—(1 hr. 27 min.; 1936) In Japanese, Eng. subtitles. Yasujiro Ozu's first talking film, the story of a mother's disappointment with the man her son—her only child—has become. **1**

THE PETRIFIED FOREST—(1 hr. 23 min.; 1936) Humphrey Bogart's first great screen role was as Duke Mantee, the hardened criminal who holds the sincere, idealistic Leslie Howard and the lonely, starry-eyed Bette Davis, among others, hostage at a desert gas station. Bogart had created the role in Robert E. Sherwood's play on Broadway the previous year, and after this smash movie version appeared, Bogart's career took off. Dir. Archie Mayo. **86**

RIVER OF NO RETURN—(1 hr. 31 min.; 1954) Otto Preminger's CinemaScope Technicolor Western. A saloon singer (Marilyn Monroe), a pioneer farmer (Robert Mitchum), and the latter's young son ride the rapids, fight bandits and Indians, and nearly drown. The best part is the Rocky Mountain scenery. **1**

ROOM AT THE TOP—(1 hr. 45 min.; 1958) An unusually frank and serious love story, based on John Braine's novel, about a young man (Laurence Harvey) from the provinces on the make. Simone Signoret is unforgettable as the older woman whose love he forsakes to marry a rich girl. Dir. Jack Clayton. **9**

THE ROSE—(2 hr. 14 min.; 1979) The final days of a rock star modeled after Janis Joplin—a downer all the way, but absorbing nonetheless. In her film debut, Bette Midler proves beyond doubt she is a top-notch star, and Frederic Forrest, as Rose's good-old-boy lover, gives a remarkably complex, winning performance. With Alan Bates. Dir. Mark Rydell. **2**

THE SCARLET EMPRESS—(1 hr. 49 min.; 1934) Marlene Dietrich told Maximilian Schell in *Marlene* that this was her favorite movie, and a sumptuous piece of decoration and glamour it is. Think of it as the life of Catherine the Great as a series of dazzling star turns. Dir. Josef von Sternberg. **8**

SHOOT THE PIANO PLAYER—(1 hr. 20 min.; 1960) In French, Eng. subtitles. François Truffaut's magical early film is about a withdrawn piano player (Charles Aznavour) who gets involved in murder. Made in the director's casually lyrical throwaway style. **1**

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BROADWAY

Previews and Openings

Wednesday, April 1

THE MIKADO—The Stratford (Canada) Festival production of the Gilbert and Sullivan operetta, directed and choreographed by Brian MacDonald, has been brought to Broadway by popular demand after a rousing week at City Center. Featured in the lively cast are Eric Donkin, Richard McMillan, Marie Baron, John Keane, Avo Kittask, Paul Massel, Karen Wood, Karen Skidmore, and Arlene Meadows. Tue. through Sat. at 8, Sat. and Wed. at 2, Sun. at 3; $25 to $42.50. Previewing now prior to a 4/2 opening. **Virginia Theater,** 245 West 52nd Street (977-9370). 2 hr. 15 min. All major credit cards. **IRLS**

A MONTH OF SUNDAYS—Jason Robards stars in a play by Bob Larbey about a cynical widower who finds happiness terrorizing the nurses and aides as the "bad boy" in a nursing home; directed by Gene Saks. Featured in the cast are Patricia Elliott, Lynne Thigpen, Richard Portnow, Salem Ludwig, and Felicity LaFortune. Mon. through Sat. at 8, Sun. at 2, $22.50 to $37.50, Wed. at 2, $17.50 to $32.50. Previewing now prior to a 4/9 opening. **Ritz,** 219 West 48th Street (582-4022). All major credit cards. 2 hr. 10 min.

THE MUSICAL COMEDY MURDERS OF 1940—John Bishop's witty whodunit, with jokes that come thick and fast, and sometimes rise to sublime imbecility. And best of all is the casting, with Richard Seff, Bobo Lewis, Michael Ayr, Lily Knight, Pamela Dunlap, Ruby Holbrook, Dorothy Cantwell, and Kelly Connell. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7:30; $22.50 to $26. Previews start 4/1 prior to a 4/6 opening. **Longacre Theater,** 220 West 48th Street (239-6200). 2 hr. All major credit cards.

SAFE SEX—Harvey Fierstein's three one-acters: *Manny and Jake, Safe Sex,* and *On Tidy Endings,* directed by Eric Concklin, and brought to Broadway from a small theater which couldn't accommodate all the people who wanted to attend. Featured in the cast are Ricky Addison Reed, John Mulkeen, Billie McBride, Anne DeSalvo, John Wesley Shipp, and, of course, the author. Previewing now prior to a 4/5 opening. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $20 to $35. **Lyceum Theatre,** 149 West 45th Street (239-6200). All major credit cards. 2 hr. **IRLS**

Thursday, April 2

BARBARA COOK—*A Concert for the Theatre:* An evening of entertainment by the great lady who offers most of the songs that she helped make famous. Previews start 4/2 prior to a 4/15 opening. Tue. through Thu. at 8, $20 to $30; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $25 to $35. **Ambassador Theatre,** 219 West 49th Street (239-6200). All major credit cards. 2 hr.

Monday, April 6

SLEIGHT OF HAND—John (*Agnes of God*) Pielmeier's suspense thriller, a mix of magic and murder with magic and illusionary effects, directed by Walton Jones and starring Jeffrey De Munn, Harry Groener, Sharon Schlarth, and Cecilia Peck. Previews start 4/6 prior to a 4/26 opening. Mon. through Fri. at 8, Sat. at 2 and 8, Wed. at 2; preview prices 3/4 through 11, $15; 4/13 through 18, $20; 4/21 through 25, $25. **Cort Theatre,** 138 West 48th Street (239-6200). 2 hr. All major credit cards.

Tuesday, April 7

THE REGARD OF FLIGHT—Bill Irwin stars in his own comedy featuring mime and music, together with M. C. O'Connor and Doug Skinner (who wrote the music). Tue. through Thu. at 8, Sun. at 7:30, $25; Fri. and Sat. at 8, Sun. at 2, $30. Previews start 4/7 prior to a 4/12 opening; runs through 4/26. **Vivian Beaumont Theater,** Lincoln Center (239-6200). 1 hr. 50 min. All major credit cards. **IRLS**

Now Playing

BIG RIVER—Musical based on Mark Twain's *Adventures of Huckleberry Finn,* with book by William Hauptman, music and lyrics by Roger Miller; directed by Des McAnuff, now in its third year. With Brian L. Green, George Merritt, Susan Browning, Franz Jones, Clint Allen, Andi Henig, Jennifer Leigh Warren, Michael McCarty, Aramis Estevez. There are enjoyable performances from all, masterly sets, and rhythmic direction. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $36 to $45; Wed. at 2, $32 to $40. **Eugene O'Neill Theatre,** 230 West 49th Street (246-0220). 2 hr. 35 min. All major credit cards.● ● **IRLS**

BLITHE SPIRIT—Richard Chamberlain, Blythe Danner, Judith Ivey, and Geraldine Page in a revival of the 1941 comedy by Noël Coward about a mystery writer who engages an eccentric medium of formidable powers to carry out research on his next book; directed by Brian Murray. Featured in the cast are William LeMassena, Patricia Conolly, and Nicola Cavendish. Tue. through Sat. at 8, $25 to $42.50; Wed. at 2, $20 to $37.50; Sat. at 2, Sun. at 3, $25 to $42.50. **Neil Simon Theatre,** 250 West 52nd Street (757-8646). 2 hr 20 min. All major credit cards. **IRLS**

BROADWAY BOUND—Linda Lavin, John Randolph, Jonathan Silverman, Philip Sterling, Phyllis Newman, and Jason Alexander appear in the final installment of Neil Simon's semi-autobiographical trilogy. Eugene (Silverman) has left the Army and, with his brother Stanley (Alexander), is pursuing a radio-writing career; directed by Gene Saks. Mon. through Sat. at 8, $27.50 to $40; Sat. at 2, $25 to $35; Wed. at 2, $20 to $32.50. **Broadhurst,** 235 W. 44th St. (239-6200). 2 hr. 40 min. All major credit cards. **IRLS**

LA CAGE AUX FOLLES—Keene Curtis and Peter Marshall star in a musical comedy set in the south of France, based on the French stage comedy by Jean Poiret. The book is by Harvey Fierstein, the music is by Jerry Herman, the direction by Arthur Laurents. The show is a blend of drag-queen spectacle and domestic tenderness, and is altogether a quietly moving love story, with glorious sets and costumes. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $37.50 to $47.50; Wed. at 2, $32.50 to $42.50; some balcony seats $10. **Palace Theatre,** Broadway and 47th Street (757-2626). 2 hr. 40 min. All major credit cards. ● ● **IRLS**

CATS—The London musical, based on T. S. Eliot's *Old Possum's Book of Practical Cats,* with a cast of 23 talented American "cats." The music is by Andrew Lloyd Webber; the director is Trevor Nunn. There's splendid scenery and costumes, lightsome, high-flying dancers, imaginative and show-stopping lighting, canny and effervescent direction, and almost too much dazzlement. It may last forever. Mon. through Fri. at 8, Sat. at 2 and 8, $30 to $45; Wed. at 2, $25 to $40. **Winter Garden,** Broadway and 50th St. (239-6200). 2 hr. 45 min. All major credit cards. ● ● **IRLS**

A CHORUS LINE—Out of the real-life words of chorus-line aspirants, James Kirkwood and Nicholas Dante have fashioned a shiny romance, and it bounces agreeably off Marvin Hamlisch's score. Practically none of the original cast remains, but the replacements are entirely satisfactory, and the wondrous Donna McKechnie's back playing her original role. Mon. through Sat. at 8, Wed. and Sat. at 2; $30 to $45. **Shubert Theatre,** 225 West 44th Street (239-6200). 2 hr. 10 min. All major credit cards. ● ●

COASTAL DISTURBANCES—Another promotion from the Off Broadway stage is Tina (*Painting Churches*) Howe's play, a love story set on a private beach in the last days of summer; directed by Carole Rothman. With Rosemary Murphy, Annette Bening, Timothy Daly, Heather Mac Rae, Addison Powell, Jonas Abry, Ronald Guttman, Jean De Baer, and Angela Goethals. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $30, except Sat. at 8, $33. **Circle in the Square,** 1633 Broadway (239-6200). 2 hr. 20 min. All major credit cards. **IRLS**

DROOD—Rupert Holmes's musical (suggested by the unfinished novel by Charles Dickens) lets the audience complete what Dickens was unable to do; directed by Wilford Leach. Featured in the cast are George Rose, Karen Morrow, Donna Murphy, and Howard McGillin. This version proves as frisky as the Central Park original, and the Victorian music-hall atmosphere is even more persuasive in a red-plush setting. Mon. through Sat. at 8, Wed. and Sat. at 2. All performances except for those on the Wed. matinees at 2 ($25 and $35) are $35 and $45. $15 tickets for the last row of the balcony are on sale the day of the performance. **Imperial,** 249 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

FENCES—James Earl Jones stars in August Wilson' drama, set in the 1950s, which depicts the emotiona upheavals experienced by a mature man whose whol life is dominated by the conviction that, as a natura athlete in his youth, he could have played professiona baseball, and the effect this has on his family relation ships; directed by Lloyd Richards. With Mary Alice a Jones's wife, Ray Aranha, Charles Brown, Frankie R Faison, and Courtney B. Vance. Tue. through Thu. a 8, $10 to $32; Fri. and Sat. at 8, Sat. at 2, Sun. at 3, $1 to $35; Wed. at 2, $8 to $27.50. **46th Stree Theatre,** 226 West 46th Street (221-1211). All maj credit cards. 2 hr. 30 min. **IRLS**

42ND STREET—Elizabeth Allen, Jamie Ross, Cla Leach, Lee Roy Reams, and Denise Lor are the stars a musical based on Bradford Ropes's novel which w made into the 1933 film of the same name. Consens terms this production and cast pure gold and t crowning achievement of the late Gower Champio book is by Michael Stewart and Mark Bramble, mu and lyrics by Harry Warren, and Al Dubin. T through Sat. at 8, Sat. and Wed. at 2, Sun. at 3, $27. to $45. **Majestic Theatre,** 247 W. 44th St. (23 6200). 2 hr. 15 min. All major credit cards. ● ●

I'M NOT RAPPAPORT—Hal Linden, Christine Estabro and Ossie Davis star in Herb (*A Thousand Clow* Gardner's comedy, set in and around Central Park, cusing on the life-affirming relationship between t old-timers; directed by Dan Sullivan. With Ja Rebhorn, Richard E. Council, Josh Pais, and J Fleiss. Tue. through Thu. at 8, $30 to $35; Fri. Sat. at 8, $32.50 to $37.50; Wed. and Sat. at 2, Sun

3, $27.50 to $35. **Booth,** 222 W. 45th St. (239-6200). 2 hr. 15 min. All major credit cards. ● **IRLS**

JACKIE MASON'S THE WORLD ACCORDING TO ME—"One of the world's most famous stand-up comedians" appears in an uproariously funny one-man show. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $15 to $30. **Brooks Atkinson Theatre,** 256 West 47th Street (245-3430). All major credit cards. 2 hr. **IRLS**

ME AND MY GIRL—Robert Lindsay, Maryann Plunkett, and George S. Irving star in the revival of a 1937 musical ("which is often downright adorable—we might even call it lovable!": John Simon speaking) by L. Arthur Rose, Douglas Furber, and Noel Gay; directed by Mike Ockrent. An aristocratic family learns that a vulgar cockney has inherited the title and attempts to convert him into a nobleman. Featured in the very talented cast are Jane Summerhays, Jane Connell, Nick Ullett, Timothy Jerome, Thomas Toner, Leo Leyden, Justine Johnston, Elizabeth Larner, Eric Huton. Tue. through Sat. at 8, Sat. at 2, Sun. at 3, $35 to $47.50; Wed. at 2, $30 to $40. **Marquis,** 46th St. and Broadway (382-0100). 2 hr. 30 min. **IRLS**

LES MISERABLES—A musical, based on the Victor Hugo novel; book by Alain Boublil and Claude-Michel Schonberg, and music by the latter, lyrics by Herbert Kretzmer, with additional material by James Fenton; and adapted and directed by Trevor Nunn and John Caird with their customary panache. Colm Wilkinson, an Irish tenor who acts as well as he sings, which he does ravishingly, is Jean Valjean; others in the cast are Terrence Mann, Frances Ruffelle, Randy Graff, Leo Burmester, and Jennifer Butt. Story is of a fugitive pitted against a cruel and self-righteous police inspector in a lifelong struggle to evade capture. Mon. through Sat. at 8, Sat. at 2; $30 to $47.50. (Wed. at 2:30, only through 4/22, $20 to $40.) 200 tickets at $16 are available Mon. through Thu. when valid student I.D.'s are shown at box office. **Broadway,** Broadway at 53rd St. (239-6200). 3 hr. 15 min. **IRLS**

THE NERD—Mark Hamill, Robert Joy, and Peter Riegert in Larry Shue's comedy, set in Terre Haute, about an architect confronted by a man who once saved his life; directed by Charles Nelson Reilly. Featured in the cast are Patricia Kalember, Pamela Blair, Wayne Tippit, and Timmy Geissler. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $6 to $32.50, Fri. and Sat. at 8, $29.50 to $37.50, Wed. at 2, $6 to $30. **Helen Hayes,** 240 W. 44th St. (944-9450). 2 hr. 25 min. **IRLS**

OH! CALCUTTA!—Long-running erotic revue, devised by Kenneth Tynan. Among the famous and talented authors and composers who have contributed material are Jules Feiffer, John Lennon, Leonard Melfi, Robert Benton, Dan Greenberg, Leonore Kandel, Sam Shepard, and Sherman Yellen; choreography by Margo Sappington; directed by Jacques Levy. Mon. through Fri. at 8, Wed. at 2, Sat. at 2, 7, and 9:30, Sun. at 3 and 7; $35 to $45. **Edison Theater,** 240 West 47th Street (302-2302). 2 hr. All major credit cards. ● ● **IRLS**

SOUTH PACIFIC—New York City Opera presents a revival of the Richard Rodgers-Oscar Hammerstein II musical, adapted from James Michener's *Tales of the South Pacific;* directed by Gerald Freedman. The alternating casts are headed by Susan Bigelow and Marcia Mitzman as Nellie, Justino Diaz and Stanley Wexler as Emile de Becque, Muriel Costa-Greenspon and Camille Saviola as Billis and Paul Gemignani conducts the orchestra. Tue. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $7 to $40; through 4/26. **New York State Theater** at Lincoln Center, 65th Street and Broadway (870-5570). All major credit cards. **IRLS**

TARDUST—Andre De Shields, Jim Walton, Michele Bautier, Jason Graae, Maureen Brennan, and Kim Criswell are the stars of a musical revue (which had a sold-out run Off Broadway); all lyrics by Mitchell Parish and music by his countless collaborators; conceived and directed by Albert Harris. Tue. through Sat. at 8; $30 to $37.50; Wed. and Sat. at 2, Sun. at 3; $10 to $35; ($10 rear balcony at every performance). **Biltmore Theater,** 261 West 47th Street (582-5340). 2 hr. 10 min. All major credit cards.

ARLIGHT EXPRESS—Andrea McArdle, Michael Scott Gregory, Robert Torti, Greg Mowry, and Ken Ard tar in the American version of the hit British musical, y Andrew Lloyd Webber and Richard Stilgoe, centering on a great train race around the United States to etermine the fastest and greatest locomotive of them ll. Cast members play the locomotives and railroad ars. The director is Trevor Nunn. Tue. through Sat. t 8, Sat. at 2, Sun. at 3, $32.50 to $47.50; Wed. at 2, $25 to $40. **Gershwin Theatre,** 51st Street west of Broadway (586-6510). 2 hr. 20 min. **IRLS**

SWEET SUE—Mary Tyler Moore and Lynn Redgrave play different aspects of the same character in A. R. Gurney Jr.'s play which takes place in a suburb of New York City during a recent hot summer; directed by John Tillinger; the two others in the cast are John K. Linton and Barry Tubb. Tue. through Thu. at 8, Sat. at 2, Sun. at 3, $32 to $35; Wed. at 2, $29.50 to $32.50; Fri. and Sat. at 8, $34.50 to $37.50. **Royale Theatre,** 242 West 45th Street (239-6200). 2 hr. All major credit cards. **IRLS**

OFF BROADWAY

THE APPLE TREE—Rufus Bonds Jr., Kathy Morath, John Sloman in a revival of the Jerry Boch-Sheldon Harnick production. It consists of three one-act musicals, based on *The Diary of Adam and Eve, The Lady or the Tiger?,* and *Passionella;* directed by Robert Nigro. Through 4/11; $10. **York,** 2 E. 90th St. (534-5366).

AS IT IS IN HEAVEN—Joe Sutton's comedy features Joanne Camp, Kevin Spacey, Nealla Spano, Paul Collins, Steve Harrison, and Alan Scarfe, is directed by Mark Lutwak, and deals with a group of presidential speechwriters at a planning session wooed by a persuasive advocate of the fundamentalist right. Tue. through Sat. at 8, Sun. at 3; $15; 4/1 through 25. **Perry Street Theatre,** 31 Perry Street (279-4200).

BLUE IS FOR BOYS—Robert Patrick's farce about love affairs in an all-gay college dormitory. Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15. **Corner Loft Theater,** 99 University Place (228-0056).

THE COLORED MUSEUM—George C. Wolfe's satire which examines the myths and madness of our own perception of what it means to be black; directed by L. Kenneth Richardson. This is a sophisticated, satirical, seriously funny show, and its best numbers are polished and mordant. With Loretta Devine, Danitra Vance, Tommy Hollois, Reggie Montgomery, and Vickilyn Reynolds. Tue. through Sun. at 8, Sat. and Sun. at 3; $20 to $25. **Public/Shiva Theatre,** 425 Lafayette St. (598-7150). **IRLS**

THE COMMON PURSUIT—Simon Gray's drama, one of the best of the year, in a production that can scarcely be bettered (and that goes for the cast, too), traces the lives of six Cambridge classmates from their first meeting (to establish a literary magazine, naturally) in the 1960s through the ensuing twenty years. Featured in the cast are Charles Shaw Robinson, Nathan Lane, Lisa Eichhorn, Dylan Baker, Mark Nelson, and Michael Countryman. Tue. through Sat. at 8, Sun. at 7:30, Sat. and Sun. at 3; $23 to $30. **Promenade Theatre,** Broadway and 76th St. (580-1313).

CONSEQUENCE—Kat Smith's play, directed by Alma Becker, focuses on three American women captured by Contra rebels in Nicaragua who must face up to their actions. Featured in the cast are Didi Conn, Tino Juarez, Geraldine Librandi, and Joan MacIntosh. Wed. through Sat. at 8, Wed. and Sat. at 2, Sun. at 3; $16; through 4/5. **South Street Theatre,** 424 West 42nd Street (247-0393).

CRACKWALKER—Judith Thompson's play explores the lives of people living in the lowest stratum of society; directed by the author with James Abar. Featured in the cast are Elizabeth Berridge, Graham Greene, Joe Mantello, Matt Craven, and Frances Fisher. Wed. through Sat. at 8, Sat. and Sun. at 3, Sun. at 7; $13 and $16; From 4/1. **Hudson Guild Theatre,** 441 West 26th Street (760-9810).

DAY SIX—Len Cariou stars in Martin Halpern's play, costarring Heather Summerhayes, about a man who ghostwrites sermons for clergymen while struggling with his own faith; directed by Louis Pietig. Wed. through Sat. at 8, Sun. at 3 (exc. 4/5 when there will be a performance at 8); $10; through 4/26. **Baldwin Theatre,** 160 W. 74th St. (799-8190).

DOWN AN ALLEY FILLED WITH CATS—Australia's Best Play of 1983, by Warwik Moss, a comedy-mystery in which two men attempt to outwit each other for a glittering prize; directed by Peter Askin. Featured are Stewart Finlay-McLennan and Theo Barnes. Wed. through Sat. at 8, Sat. and Sun. at 3, $16 to $18. **Quaigh Theatre,** 108 West 43rd Street (279-4200).

DRIVING MISS DAISY—Alfred Uhry's play about an elderly widow and the man who has been hired to drive her; directed by Ron Lagomarsino. Featured in the cast are Dana Ivey, Morgan Freeman, and Ray Gill. Tue. through Fri. at 8, Sun. at 3 and 7; $15 and $17.50; from 3/31. **Studio Theatre,** 416 West 42nd Street (564-1235).

FANTASTICKS—A musical fable in its 27th year that has spawned in its time plenty of talent. An announcement of "last weeks" led to so much protest that the closing notice was withdrawn and it was rescheduled to last for another decade. Tue through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; $22 to $26. **Sullivan Street Theater,** 181 Sullivan St. (674-3838). ● ●

A GIRL'S GUIDE TO CHAOS—Cynthia Heimel's comedy about women, men, sex, and the confusion we all face the minute we open our eyes in the morning; directed by Wynn Handman. Featured in the cast are Debra Jo Rupp, Rita Jenrette, Celeste Mancinelli, Peter Neptune, and Mary Porter. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18. **American Place Theater,** 111 West 46th Street (869-4731).

GROUCHO: A LIFE IN REVUE—Frank Ferrante has the title role in a well-wrought musical, by Arthur Marx (Groucho's son) and Robert Fisher, chronicling the life and times of the comedian from age 10 to his death at 85. Les Marsden plays Harpo, Chico, and Zeppo, while Faith Prince takes over the roles of the women in Groucho's life; directed by Arthur Marx. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $28. **Lucille Lortel Theatre,** 121 Christopher Street (307-7171). **IRLS**

JERKER—Robert Chesley's play, directed by Nicholas Deutsch, is set in a San Francisco apartment and tells the story of two gay men (Jay Corcoran and John Finch) whose relationship takes place entirely on the phone. Wed., Thu., and Sun. at 8, $12; Fri. through Sat. at 7:30 and 10, $15. **Sanford Meisner Theater,** 164 Eleventh Avenue (564-8038).

THE KNIFE—Mandy Patinkin and Mary Elizabeth Mastrantonio head a cast of 23 in a musical by David Hare, music by Nick Bicat, lyrics by Tim Rose-Price, choreography by Graciela Daniele. Story tells about a husband and father of three children who has to make the most crucial decision of his life—to change his sex. $20 to $25; through 4/5. **Public/Newman Theatre,** 425 Lafayette Street (598-7150). **IRLS**

LADY DAY AT EMERSON'S BAR & GRILL—S. Epatha Merkerson plays Billie Holiday in Lanie Robertson's play with music; directed by André Ernotte. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 6; $26 and $27. **Westside Arts,** 407 W. 43rd St. (541-8394). ●

LITTLE SHOP OF HORRORS—Based on Roger Corman's 1960 cult classic, a weird and funny musical, now in its fourth year, is set in a flower shop run by a botanical genius with a flair for experimentation. Music by Alan Menken; book and lyrics by Howard Ashman. A man-eating plant stars, enacted kinetically by Lynn Hippen, and vocally by Ron Taylor. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $27.50 to $35. **Orpheum,** 126 Second Ave. (477-2477). ● ●

MAMA I WANT TO SING—A wonderfully rewarding gospel musical, by Vy Higginsen (who narrates) and Kenneth Wydro, about a young girl in the church choir who dreams of becoming a pop singer. Thu. and Fri. at 8, Sat. at 2, 5, and 8, Sun at 3; $10 to $19.95. **Heckscher Theatre,** Fifth Avenue at 104th Street (534-2804).● ●

THE MIRACLE WORKER—Karen Allen stars as the patient and inspired teacher-companion in a revival of William Gibson's play about the child Helen Keller (Eevin Hartsough); directed by Vivian Matalon. Others featured in the cast are Laurie Kennedy, Jack Ryland, Frances Foster, Victor Slezak, Frank Hamilton, John Niespolo, and Elizabeth Owens. Tue. through Sat. at 8, Wed., Sat., and Sun. at 2; $18 to $27; through 4/12. **Roundabout Theatre,** 100 East 17th Street (420-1883). **IRLS**

MONA ROGERS IN PERSON—Philip-Dimitri Galas's avant-vaudeville work starring Helen Shumaker as an ex-burlesque queen; directed by Lynne Taylor-Corbett. Tue. through Thu. at 8, Fri. and Sat. at 8 and 10; $15. **Cherry Lane,** 38 Commerce Street (989-2020).

NUNSENSE—Dan Goggin's musical (and comical) adventures of five ambitious and philanthropically-motivated nuns, from the order of the Little Sisters of Hoboken, who are trying to mount a talent show to raise money for a good cause. Featured in the cast are Marilyn Farina, Edwina Lewis, Christine Anderson, Susan Gordon-Clark, and Suzi Winson. Tue. through Sat. at 8, Sat. at 2, Sun. at 3; $25 to $30. **Douglas Fairbanks Theatre,** 432 West 42nd Street (239-4321). ●

ON THE VERGE—Eric Overmyer's comic play, set in locations ranging from the Himalayas and African jun-

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gles to 1955 Eisenhower America, about a journey into space by three Victorian women (Lisa Banes, Patricia Hodges, and Laura Hicks, all of whom are delightful); directed by Garland Wright. The women are characters we care about, and the play draws you in, affectionately and mischievously. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $20 to $24. **John Houseman,** 450 West 42nd Street (967-9077).

RETURN TO THE RIVER—Charles Dumas wrote and stars in this play about the ideological conflict between a U.S. corporation that invests in South Africa and a black attorney who works for the company and wants it to divest; directed by Douglas Farren. It has an integrated cast featuring Joe Viviani, Jonathan Peck, Michael Haney, Nikki Barthen, Dan Kelley, and Gail O'Blenis Dukes. Wed. through Sat. at 8, Sat. and Sun. at 3; $15. Loaves and Fish Company at **Theatre Four,** 424 West 55th Street (246-8545). Closed.

A ROSE OF TWO AROMAS—Sully Diaz and Irene De Bari have the leading roles in *Rosa de Dos Aromas,* Emilio Carballido's comedy about an encounter between two women who are the wife and mistress of the same man; directed by Vicente Castro. In English, Wed., Thu., Fri. at 8; in Spanish, Sat. and Sun. at 2:30 and 8; $10; through 4/19. **Puerto Rican Traveling Theatre,** 304 West 47th Street (354-1293).

RUNAWAY—Written and directed by Stephen Romagnoli, play confronts the issues of dishonesty and anti-Semitism in America. Thu. through Sat. at 8, Sun. at 3 and 6; through 4/12; $12.50 and $15. **American Folk Theatre,** 241 West 55th Street (279-4200).

SEX TIPS FOR MODERN GIRLS—A musical comedy (a collaborative effort) featuring in the cast Briana Burke, Julie Ridge, Laura Turnbull, Alan Harrison, and Kevin Wallace. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $18 to $24. **Actors Playhouse,** 100 Seventh Avenue South (691-6226).

STAGGERLEE—Rhythm-and-blues musical, based on a New Orleans folktale, starring Ruth Brown, written and directed by Vernel Bagneris, with music by Allen Toussaint. Set in New Orleans during Mardi Gras, it tells about a flamboyant young lad's romance with his innocent sweetheart against her mother's wishes. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 2 and 5; $25 to $29.50. **Second Avenue Theater,** 189 Second Avenue (674-1460).

STANDUP SHAKESPEARE—Musical revue created by Kenneth Welsh and Ray Lesslee, starring Welsh, Taborah Johnson, and Thomas Young with an onstage band (original music by Lesslee), the whole celebrating Shakespeare's words and songs in a standup comedy fashion; directed by Mike Nichols. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7:30; through 3/31, $20 to $30. From 4/1, $25 to $30. **Theatre 890,** 890 Broadway (533-8834).

STEEL MAGNOLIAS—Robert Harling's comedy is set in the heart of Louisiana, and dwells on the society matrons of town as they gather to be beautified at a local beauty shop; directed by Pamela Berlin. Featured in the cast are Blanche Baker, Rosemary Prinz, Kate Wilkinson, Mary Fogarty, and Margo Martindale. Wed. through Fri. at 8, Sat. at 5 and 9, Sun. at 3 and 7; $13 to $16; through 4/12. **WPA Theatre,** 519 West 23rd Street (206-0523).

TENT MEETING—Larry Larson's comedy follows the travels of a half-mad preacher journeying north to an outlandish revival meeting with his oafish son (Larson, the author) and simple-minded daughter (Rebecca Wackler); directed by Norman René. 4/1 through 7, Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $15 to $20; from 4/8, $21 to $25. **Astor Place Theatre**, 434 Lafayette St. (254-4370).

VAMPIRE LESBIANS OF SODOM—Charles Busch's delightfully funny and imaginative play, which follows the curtain-raiser, *Sleeping Beauty or Coma,* both directed by Kenneth Elliott. With David Drake and Becky London. Tue. through Fri. at 8, Sat. at 7 and 10, Sun. at 3 and 7; $22 to $25. **Provincetown Theatre,** 133 Macdougal Street (477-5048). ●

THE WIDOW CLAIRE—Eric Stoltz, Hallie (Horton's daughter) Foote star in Horton Foote's play about suitors in a small Texas town wooing a toothsome young widow; directed by Michael Lindsay-Hogg. Tue. through Sat. at 8, Sat. at 2, Sun. at 3 and 7; $30 to $33. **Circle in the Square Downtown Theatre,** 159 Bleecker Street (254-6330).

WOMEN BEWARE WOMEN—Howard Barker's modern transformation of the 1623 Jacobean play by Thomas Middleton, brings you a melodrama of sex, power, and revenge; directed by Sharon Gans. Sally Kirkland and John Heffernan head a cast of seventeen. Tue. through Fri. at 8, Sat. at 2 and 8, Sun. at 3 and 7; $16.50 to $28. **Playhouse 91 Theatre,** 316 East 91st Street (831-2000).

THEATER COMPANIES

AMERICAN JEWISH THEATRE—Wendy Kesselman's *I Love You, I Love You Not,* a play about an alienated girl with only one friend in the world, a grandmother who survived the Holocaust; directed by Ben Levitt. The cast consists of Jennifer Dundas and Rita Carin. Tue. through Thu. and Sat. at 8, Sun. at 2 and 7. **92nd Street Y,** 1395 Lexington Avenue (427-6000).

CHICAGO CITY LIMITS—*Taking More Liberties,* an improvisational revue with audience participation. Wed. and Thu. at 8:30, Fri. and Sat. at 8 and 10:30; $10 to $12.50. **Theater,** 351 E. 74th St. (772-8707).

EQUITY LIBRARY THEATRE—Through 4/5, a revival of *Too Many Girls,* with music by Richard Rodgers, lyrics by Lorenz Hart, and book by George Marion Jr. Tue. through Sun. at 8, Sat. and Sun. at 2:30. From 4/16, George Bernard Shaw's *You Never Can Tell.* **Equity Theatre,** 310 Riverside Drive (663-2028).

JEAN COCTEAU REPERTORY—*Of Mice and Men,* John Steinbeck's 1930 American classic retold for the stage; directed by Eve Adamson; in repertory through 5/24 with Richard Brinsley Sheridan's *The Rivals,* the quintessential English comedy of manners; directed by Giles Hogya; also through 5/24, with Stanislaw Wikiewicz's *The Shoemakers,* an assault on the deteriorating conditions in Europe in the 1920s. Thu. through Sat. at 8, Sun. at 3; $15. Call theater for specifics. **Bouwerie Lane Theatre,** 330 Bowery (677-0060).

MABOU MINES—*Cold Harbor* by Bill Raymond and Dale Worsley deals with Ulysses S. Grant; with incidental music by Philip Glass; through 4/19. *A Prelude to Death in Venice,* written and directed by Lee Breuer, is about artistic compulsion and survival; through 4/12. Greg Mehrten's *It's a Man's World* centers on a gay former teen idol "who refused to play the game"; 5/19 through 6/28. (Call theater for specific dates.) Tue. through Sat. at 8, Sun. at 3; $13 to $15. **Apple Corps Theater,** 368 West 20th Street (869-3981).

LA MAMA ANNEX—Jean Tardieu's *The Sleepless City,* directed by Françoise Kourilsky; a play balancing tragedy and poetry with farce and black humor. Thu. through Sun. at 8; $10; 4/4 through 26. **La Mama Annex Theatre,** 74A East 4th Street (475-7710).

MANHATTAN THEATRE CLUB—Beth Henley's *The Lucky Spot,* with Mary Stuart Masterson, Amy Madigan, Belita Moreno, Alan Ruck, Lanny Flaherty, Ray Baker, and John Wylie; directed by Stephen Tobolowsky, set in a dance hall in Louisiana. Tue. through Sun. at 8, Sat. and Sun. at 2:30; 4/9 through 5/17; $22 to $27. **Stage I,** 131 W. 55th St. (246-8989).

MUSIC-THEATRE GROUP—*The Hunger Artist,* conceived and directed by Martha (*Vienna: Lusthaus* and *The Garden of Earthly Delights*) Clarke, with music by Richard Peaslee, deals with the personal and literary worlds of Kafka. Featured in the cast are David Jon, Jill Jaffe Anthony Holland, Bill Ruyle, Rob Besserer, Brend Currin, and Paola Styron. Tue. and Fri. at 8, Wed. Thu., Sat. at 7:30 and 9:30; $15 and $20; through 4/4 **St. Clement's,** 423 West 46th Street (265-4375).

PROJECT III ENSEMBLE—Mikhail Bulgakov's *Bliss,* di rected by Charles Otte, and Sam Shepard's *Angel Cit* directed by David Petrarca, in repertory. Call theate for particulars. $8 for one play, $15 for both. **Ohi Theatre,** 66 Wooster Street (279-4200).

REPERTORIO ESPANOL—Ricardo Talesnik's *La Fiaca,* Argentinian comedy; *Luisa Fernanda,* a 20th-centu Spanish Zarzuela; Eduardo Machado's *Las Damas M dernas de Guanabacoa;* Garcia Lorca's *Yerma*; Alejand Casona's *Prohibido Suicidarse en Primavera; En Burlad de Sevilla*; in repertory. $12 for plays, and $16 f musicals. Phone theater for details. **Gramercy A Theatre,** 138 East 27th Street (889-2850).

SOHO REP—Revival of Henry (*Tom Jones*) Fielding's t one-acters: *The Mock Doctor,* which features a drunk "doctor" whose specialty is fleecing the rich, and *E ydice,* who'd "rather be dead than married;" both rected by Anthony Bowles. Thu., Fri. and Sun. at Sat. at 6 and 9:30, Sun. at 4; $10; through 4/ **Greenwich House,** 27 Barrow St. (925-2588).

THIRTEENTH STREET REPERTORY—Israel Horovi *Line* (in its 13th year); Nancy Beckett's *The Wo*

Here Are No Different; Bob Flicker's *Absurdly Yours,* and Rick Foucheux's *Abbey and Veronica.* **13th Street Repertory Theatre,** 50 W. 13th St. (675-6677).

WINGS THEATRE CO.—Bill Solly's musical is about an amnesiac who is searching for a theme park *Where Lost Things Are;* directed by the author. Thu. through Sat. at 8, Sat. and Sun. at 3; $10; through 4/19. **American Renaissance,** 112 Charlton St. (645-9630).

WORKING STAGE COMPANY—Frank Adamo's *Waking Jimmy Rizzo,* a comedy dealing with the effect of one man's life and death on his family and friends; directed by Terry Adrian. 4/1 to 4, 8 to 11 at 8; $7. **Westbeth Theater,** 151 Bank Street (255-7111).

OFF-OFF BROADWAY

Schedules and admissions extremely subject to change. Phone ahead, avoid disappointment.

APHRODITE—A tragedy of unrequited love, jealousy, and murder, adapted from the poems of Oscar Wilde and the Greek legend of Hippolytus; directed by Steven Baker. Thu. through Sun. at 8; $5. **Dramatic Personae,** 25 East 4th Street (673-4382).

BIG AND LITTLE—Botho Strauss's drama of memory and love; directed by Barbara Bregstein. Featured in the cast are Doug Mancheski, Maris Heller, and Michael Royce. Wed. through Sat. at 8, Sun. at 7; $10; through 4/12. **American Theater,** 314 West 54th Street (972-0672).

CLASS1ACTS—Two programs of one-acters in repertory highlighting works of Alan Bowne, Anna Theresa Cascio, Erik Ehn, John Angell Grant, Michael Lynch, Don Nigro. Mon. through Sun. at 8, Sat. at 2, Sun. at 3; $8; through 4/12. **Nat Horne Theatre,** 440 West 42nd Street (279-4200).

COUCH TANDEM—Sonia Taitz's comedy, featuring Lennie Loften and Cheryl McFadden, is about a young man's relationship with his lover, his mother, and his psychiatrist; directed by Lois Alexander. Thu. through Sat. at 8, Sun. at 5; $7; through 4/12. **Women's Interart,** 552 West 53rd Street (662-1731).

DEEP SWIMMER—Dale Ramsey's play in which two southern families are linked by a tragedy of human imperfection (freely adapted from Ibsen's *The Wild Duck*); directed by Shepard Sobel. Thu. through Sat. at 8, Sun. at 3; 4/2 through 26; $10. Featured in the cast are Herman Petras, W. Benson Terry, Lee Roy Giles, Laura Rathgeb, Jane C. Hamilton. **Pearl Theater,** 125 West 22nd Street (645-7708).

UN DIA UN PAVO—*One Day a Turkey,* written and directed by Milo Salazar. Performances in English, Thu. and Fri. at 8, in Spanish Sat. at 8, Sun. at 4; through 4/12; $10. **I.A.T.I. Theater,** 9 E. 16th St. (242-9861).

ON'T START WITHOUT ME—Joyce Rayburn's comedy asks the question: Do we shack up or do we get married? Thu. and Fri. at 8, Sat. at 7 and 10, Sun. at 3; $10; to 4/5. **Riverwest,** 155 Bank St. (243-0259).

ALF THE BATTLE—A one-woman show, by and with Deborah Baber, about Susan B. Anthony's unrequited love, political intrigues, criminal prosecution. Fri. and Sat. at 11, Sun. at 7, Mon. and Wed. at 8; through 4/6. **Art & Work,** 870 Sixth Ave. (757-1347).

ETTING OUT—A revival of Marsha Norman's play of a female parolee's adjustment to life on the outside; directed by Steven Keim. With Dennis Sook, Mary Aufman, Lois Raebeck, Adam Cunningham, Dan Pleva, Andee Post, and Mary Rae. Thu. through Sat. at 8, Sun. at 3; $7; 4/9 to 26. **Art and Work Ensemble Theatre,** 870 Sixth Avenue (924-8699).

LD—Written and directed by Marketa Kimbrell, play, set in a cancer ward, was inspired by Rachel Carson's *Silent Spring.* Thu. through Sat. at 9, Sun. at 2; $4; thru 4/4. **St. Marks Church Theatre,** 2nd Avenue nd 10th Street (254-1109).

E HEART THAT EATS ITSELF—A play by Rosalyn rexler, which parallels the life of Franz Kafka and he title character of his short story, *The Hunger Artist,* s directed by John Vaccaro. Thu. through Sun. at 8; 4; from 4/2. **New City Theatre,** 155 First Avenue 254-1109).

ISRAELI REMEMBRANCE—Emanuel Freshley's play, irected by Dante Alencastro. Wed. through Sat. at 8; rough 4/4; $8. **American Theater of Actors,** 314 est 54th Street (279-4200).

JEW OF MALTA—Christopher Marlowe's controversial, rarely performed 16th-century play, directed by Maurice Edwards, stars Owen S. Rackleff. Featured in the cast are Robert Tyrone, Joseph Travers, Lillian Richards, Michael Graves, Taso Stavrakis, Brenda Bynum, and Charles Geyer. Thu. through Sat. at 8, Sun. at 7; $8. **Shakespeare Center,** 165 West 86th Street (877-6810).

JUDAS—Mark Lenard stars as Pontius Pilate in Robert Patrick's drama of the crucifixion; Mark Zeisler has the title role, and Jonathan Penner and Barbara Sinclair are Jesus and Mary. Through 4/5. **Corner Loft Theatre,** 99 University Place (228-8728).

JUNO AND THE PAYCOCK—A revival of Sean O'Casey's comedy of Irish character and the tragedy of Irish political life. The time is 1922, the milieu Dublin. Fri. and Sat. at 8, Sun. at 3; $10; through 4/12. **Mazur Theater,** 555 East 90th Street (767-4048).

MAJOR BARBARA—George Bernard Shaw's play about a Salvation Army lass, directed by Thomas Luce Summa. Featured in the cast are Ian Brett, Joleen Fodor, Mark Wilson, Julia Brooks, and Mary Snead. 4/2 to 5, evenings at 8, Sun. at 3; $8.50. **Colosseum Theatre,** 1166 Sixth Avenue (679-7575).

THE MEETING—Jeff Stetson's play is about an imaginary encounter between Martin Luther King Jr. and Malcolm X; directed by Judyann Elder. Featured in the cast are Dick Anthony Williams, Felton Perry, and Taureen Blacque. Wed. through Sun. at 7:30, Sat. and Sun. at 3; $8; 4/9 through 5/3. **New Federal Theatre,** 466 Grand Street (598-0400).

A NORMAL GUY—Or *Confessions of a Character Man,* by and with Jim Fyfe, directed by Michael Wright. Monologues and songs about ordinary people. 4/1 to 5 at 8; $8. **Chelsea,** 436 W. 18th St. (675-7938).

ON EXTENDED WINGS—Adaptation by Sara Brooks of Diane Ackerman's memoir of a woman trying for her pilot's license; directed by John Camera; with Norma Jean Giffin, Ray Iannicelli, Nell Lyons, and Jeff Vaughn. Wed. through Sat. at 8; $8; from 4/15. **No Smoking Playhouse,** 354 W. 45th St. (279-4200).

ROOSTERS—Milcha Sanchez-Scott's story of two generations of a Hispanic family struggling for identity in a modern world; directed by Jackson Phippin. Wed. through Sun. at 8, Sat. and Sun. at 3; $10; through 4/11. **INTAR,** 420 West 42nd Street (279-4200).

SALON—A musical with book and lyrics by Michael Alasa and music by David Welch. It's the story of a Latin American expatriate photographer living in Paris with his wife, a woman with a questionable past. Fri. and Sat. at 8, Sun. at 3; $8; 4/3 through 26. In English. **Duo Theatre,** 62 East 4th Street (598-4320).

THE STRONG VOICE OF GANDERSHEIM—Three one-acters by the 10th-century nun Roswitha are performed by a cast of twenty, including Denise Stephenson, Keith McDermott, Richard Spore, Essie Borden, Barbara Allen. 4/3, 4, 10, and 11, at 8; FREE (but phone for reservations). **Judson Memorial,** 55 Washington Square South (777-0033).

SUBURBAN BLOCK—Richard Taylor's comedy dealing with two neighboring suburban households; directed by Joseph Uchitel. Fri. and Sat. at 8, Sun. at 3; $8; through 4/5. **Cubiculo,** 414 W. 51st St. (265-2138).

THE TENANT—Marshall Williams's play tells about the problems a young couple have in adjusting to the hardships of New York City; directed by Glenda Dickerson. Fri. and Sat. at 8, Sun. at 3; $8. **National Black Theatre,** 2033 Fifth Avenue (427-5615).

THREE SISTERS—Chekhov's drama about the search for fulfillment in a changing world; directed by Tom O'Mahony. Fri. and Sat. at 8, Sun. at 3; through 4/26; $9. **Westside Theatre,** 252 W. 81st St. (874-7290).

TREASURES ON EARTH—William Walden's comic mystery directed by Helen F. Stotler. Featured in the cast are Hope Hansen, William Meizner, Marta Katz, Ben Fabrizi, and Jay Michaels. Mon. through Sat. at 8; 3/30 to 4/4; $10. **Neighborhood Group Theatre,** 420 West 42nd Street (231-5396).

A VISITOR TO THE VELDT—In Mfundi Vundla's drama, a black Vietnam veteran encounters two freedom fighters and together they explore the the struggle for the South African homeland; directed by Clinton T. Davis. Thu. through Sat. at 8, Sun. at 3; 4/16 to 5/3; $6. **INTAR,** 508 W. 53rd St. (662-9400).

NEW YORK TICKET SERVICE

For information regarding theater, dance, and concert tickets, call 880-0755 Monday thru Friday from 10:30 a.m. to 4:30 p.m. *New York* Magazine will be happy to advise you.

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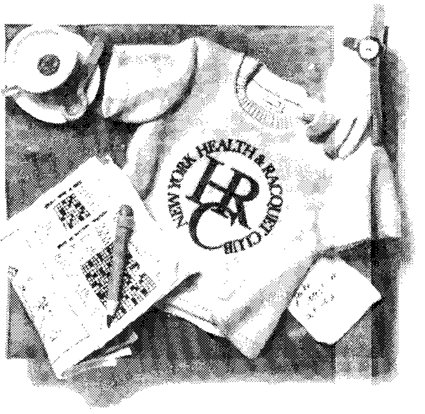

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ART
EXHIBITIONS

GALLERIES

Galleries are generally open Tue.-Sat. from between 10 and 11 to between 5 and 6.

SOLOS

Madison Avenue and Vicinity

PIERRE ALECHINSKY—Forty-two rare prints by this Cobra artist; through 4/25. Isselbacher, 41 E. 78th St. (472-1766).

JAMES BISHOP—Recent paintings on paper by this American artist, in his first New York show in seven years; through 4/25. Simon/Neuman, 42 E. 76th St. (744-8460).

MICHAEL DAVID—Recent abstract paintings; 4/4-30. Knoedler, 19 E. 70th St. (794-0550).

BRUCE GAGNIER—Narrative figure paintings; through 4/18. Cecil, 16 E. 72nd St. (517-3605).

MICHAEL GOLDBERG/NORMAN BLUHM—Gestural paintings from the '50s and '60s by both; through 4/18. Vanderwoude Tananbaum, 24 E. 81st St. (879-8200).

LUDWIG EMIL GRIMM—Approximately 100 etchings, including portraits of other German Romantics, ethnological studies, religious subjects, and landscapes, by the youngest brother of Jacob and Wilhelm Grimm; through 4/25. Shepherd, 21 E. 84th St. (861-4050).

JOHN GUNDELFINGER—Paintings of Delaware River Valley landscapes; 4/4-29. Perlow, 980 Madsion Ave. (517-5858).

RAOUL HAGUE—Ten wood sculptures; through 5/2. Fourcade, 36 E. 75th St. (535-3980).

EDWARD HOPPER—Early and late drawings, paintings, and watercolors; through 4/18. Hirschl & Adler, 21 E. 70th St. (535-8810).

ALEXEJ AND ANDREAS JAWLENSKY—Paintings, watercolors, and pastels by this German Expressionist and his son; through 5/30. Hutton, 33 E. 74th St. (249-9700).

NEIL JENNEY—Paintings from the late '60s which have never been shown before, by this pioneer of "New Image" painting; through 4/18. Mathes, 851 Madison Ave. (249-3600).

ELIZABETH JOHANSSON—Still-life drawings in pencil and pastels; through 4/25. Hamilton, 19 E. 71st St. (744-8976).

DANIEL KELLY—New paintings and prints by an American artist who lives in Japan; through 4/15. Ronin, 605 Madison Ave. (688-0188).

FRANZ KLINE/BARRY COHEN—Paintings and works on paper/Box constructions and collages; 4/4-29. Stone, 48 E. 86th St. (988-6870).

LOIS LANE—Recent paintings; through 4/11. Willard, 29 E. 72nd St. (744-2925).

DAVID LEVINE—Paintings of solitary figures and crowds whose poses and movements recall Delacroix, Goya, Homer, and Prendergast, plus portraits, figure studies, and caricatures; 4/7-5/6. Forum, 1018 Madison Ave. (772-7666).

SILVIO MERLINO—Mixed-media paintings of lush, imaginary landscapes; through 4/25. Haime, 1000 Madison Ave. (772-7760).

LAZLO MOHOLY-NAGY—Constructivist works from 1920-1943, including paintings, collages, drawings, prints, and photographs; through 5/16. Prakapas, 19 E. 71st St. (737-6066).

JIM PETERS—Large-scale figurative oil paintings on wood constructions; 4/2-5/2. C.D.S., 13 E. 75th St. (772-9555).

PAUL RESIKA—Recent paintings and charcoal drawings; through 4/25. Graham Modern, 1014 Madison Ave. (535-5767).

ULRIK SAMUELSON—Paintings and objects from the '60s to the present, by this Swedish artist who also has an installation at the New Museum through 4/12; through 5/8. ASF, 127 E. 73rd St. (879-9779).

ERIK SANDGREN—Landscape paintings with figures; through 4/18. Adler, 21 E. 67th St. (249-2450).

LYNN SAVILLE/RICHARD KILLEEN—Color photographs of the circus/Painted metal cut-outs of birds, animals, insects, items of clothing, and abstract forms; 4/7-5/2. Urdang, 23 E. 74th St. (288-7004).

AARON SHIKLER—Recent still-life and figure paintings, plus pastel drawings; through 4/25. Davis & Langdale, 231 E. 60th St. (838-0333).

THEODOROS STAMOS—Paintings from his "Infinity Field" series of the '70s and '80s, plus works from other periods; 4/1-5/2. Kouros, 23 E. 73rd St. (288-5888).

PAT STEIR—New paintings from a series entitled, "The Moon and the Wave"; through 4/2. Knoedler, 19 E. 70th St. (794-0550).

ANDREW STEVOVICH—Figure paintings; through 4/21. Coe Kerr, 49 E. 82nd St. (628-1340).

ALAN TURNER—Five paintings in which anatomical parts are combined into one collaged image that suggests two lovers of unidentifiable sex; through 4/4. McCoy, 19 E. 71st St. (570-2131).

57th Street Area

PIERRE ALECHINSKY—Recent paintings by this Cobra artist, in a show organized to complement the Guggenheim's exhibition: "Pierre Alechinsky: Margin and Center"; through 5/9. Maeght Lelong, 20 W. 57th St. (315-0470).

JAMES APONOVICH—Still-life, landscape, and portrait paintings, plus large drawings in charcoal and pencil; 4/1-29. Schoelkopf, 50 W. 57th St. (765-3540).

JAKE BERTHOT—New drawings; through 4/18. McKee, 41 E. 57th St. (688-5951).

NELL BLAINE—Recent paintings that depict views of the Hudson River, Gloucester harbor, the artists's garden on Cape Ann, interiors, and still lifes; through 4/22. Fischbach, 24 W. 57th St. (759-2345).

STANLEY BOXER—Heavily-impastoed abstract paintings from 1970-1975; 4/1-25. De Nagy, 41 W. 57th St. (421-3780).

ALEXANDER CALDER/ALFRED JENSEN—Bronze sculptures created in 1930 and 1944/Paintings produced between 1961-1978, characterized by heavily impastoed surfaces of vivid colors in a format of geometric and numerical patterns; through 4/18. Pace, 32 E. 57th St. (421-3292).

KATHERINE DOYLE—Recent landscape paintings; 4/1-25. Schmidt-Bingham, 41 W. 57th St. (888-1122).

M. C. ESCHER—Early lithographs, woodcuts, and other prints by this Dutch artist (1898-1972); 4/1-30. Fitch-Febvrel, 5 E. 57th St. (688-8522).

SIDNEY GOODMAN—New figurative paintings; through 4/30. Dintenfass, 50 W. 57th St. (581-2268).

MORRIS GRAVES/ABE AJAY—Works on paper from 1940-1957/Recent constructions; through 4/22. Deutsch, 20 W. 57th St. (765-4722).

IRWIN GROSS—Recent paintings; through 4/18. 84, 30 W. 57th St. (581-6000).

WILLY HEEKS/REX LAU—Abstract paintings in the fourth and final "chapter" of a sequential exhibition entitled, "Four Painters in New York"/Recent oil paintings that celebrate nature, on curved, plaster-like supports; 4/1-25. Siegel, 24 W. 57th St. (586-0605).

AL HELD—New paintings; 4/2-25. Emmerich, 41 E. 57th St. (752-0124).

CLINTON HILL—Recent constructions and paperworks; through 4/11. Pearl, 38 E. 57th St. (838-6310).

JERRY KEARNS—Dramatic, colorful paintings that juxtapose the documentary "truth" of newspaper imagery against the animated psychology of the animated cartoon; through 4/11. Kent, 41 E. 57th St. (980-9696).

ROBERT KUSHNER/NANCY BURSON—New bronze sculptures in which linear structures have been welded with found objects such as candelabra and discarded railings/Computer-generated color photographs. Through 4/18. Solomon, 724 Fifth Ave. (757-7777).

HENRY MOORE—Prints that reflect themes found in his sculpture, made between 1950-1983; through 4/18. Rosenberg, 20 W. 57th St. (757-2700).

ROBERT NATKIN—Recent abstract paintings from his "Hitchcock" series; through 4/25. Gimpel & Weitzenhoffer, 724 Fifth Ave. (315-2033).

LEIGH PALMER—Recent landscape paintings; through 4/4. French, 41 W. 57th St. (308-6440).

ARNALDO POMODORO—Recent bronze sculptures and visionary projects of unexecuted works and maquettes of commissioned public works; through 4/18. Del Re, 41 E. 57th, 4th and 9th floors (688-1843).

GERHARD RICHTER—New abstract paintings; through 4/4. Goodman, 24 W. 57th St. (977-7160), and Sperone Westwater, 142 Greene St. (431-3685).

KEVIN SINNOTT—Figurative paintings; through 4/25. Jacobson, 50 W. 57th St. (582-4695).

DONALD SULTAN—"Cigarette" paintings from 1980, and photographs from 1980-1986; through 5/2. Blum Helman, 8th floor, 20 W. 57th St. (245-2888).

ADRIAEN VAN OSTADE—Etchings and prints of country life in Holland in the 17th century; through 4/11. Donson, 24 W. 57th St. (245-7007).

East Village

BRUCE A. ANDERSON—Recent abstract drawings in crayon and arylic; through 4/12. Bockley, 66 E. 7th St. (420-9835).

MACYN BOLT/JODY PINTO—New sculpture/Drawings for projects. Through 4/18. Bromm, 170 Ave. A (533-4233).

CRAIG COLEMAN—Paintings and sculpture; through 4/12. Bridgewater, 208 E. 7th St. (505-9977) and Mokotoff, 735 E. 9th St. (674-4677).

SID DANIELS/DONALD VEILLEUX—Paintings influenced by Brazilian music/Classical vessels on which the artist has painted modern, every day events; 4/2-5/3 On the Wall, 328 E. 11th St. (460-0963).

NANCY IDDINGS/MARTIE HOLMER—Photographs of im ages from television sets within surreal environments Recent paintings and sculpture; through 4/12. Helic 122 St. Marks Place (529-8122).

KAREN LAWRIE/PAUL DILELLA—Landscape paintings Found wood sculptures. Through 4/12. Dramat Personae, 25 E. 4th St. (304-1342).

LEONID LERMAN—Sculptures and assemblages in carve wood, metal, and ceramic; through 4/12. Tradition Thousand, 273 E. 10th St. (529-1411).

BONNIE LUCAS—Recent assemblages and watercolc that explore our culture's established notions of fen ninity; 4/2-26. Avenue B, 167 Ave. B (473-4600).

STEVEN PARRINO—Monochromatic paintings with ge metric cut-outs in them; 4/1-26. Nature Morte, 2 E. 10th St. (420-9544).

JIM RADAKOVICH—New paintings that make references to art history; through 4/19. St. Marks, 411 E. 9th St. (505-9716).

SoHo and TriBeCa

MINEO AAYAMAGUCHI/THALIA DOUKAS—Installations by both; through 4/18. Franklin Furnace, 112 Franklin St. (925-4671).

RICHARD ANUSZKIEWICZ—New large-scale wood constructions; through 4/18. Green, 152 Wooster St. (982-3993).

ARAKAWA—Recent works, some of which incorporate writing, in an exhibition entitled "The Fiction of Place"; through 4/18. Feldman, 31 Mercer St. (226-3232).

DONALD BAECHLER—Recent large-scale paintings, plus small works on paper; through 4/11. Shafrazi, 163 Mercer St. (925-8732).

ROBERTO BARNI—Allegorical, expressionistic paintings from 1986–87; 4/3–5/16. DiLaurenti, 383 W. Broadway (925-5100).

JOHN BEERMAN—Luminous, multi-paneled landscape paintings within faux-marbre frames; 4/4–25. Lorence-Monk, 568 Broadway (431-3555).

LYNDA BENGLIS/ROBERT MANGOLD—Recent sculpture/Works on paper, 1979–87; through 4/18. Cooper, 155 Wooster St. (674-0766).

CAROLYN BRADY—Recent large-scale watercolors of flowers; through 4/29. Hoffman, 429 W. Broadway (966-6676).

HANS BREDER—Abstract works on paper from his "Archetypal Diagram" series; 4/4–29. Schreiber/Cutler, 171 Spring St. (925-1441).

CLYDE CONNELL—Large paper maché sculptures on wooden frames, by an 85-year-old artist who lives in Shreveport, Louisiana; 4/1–5/2. Oscarsson Siegeltuch, 568 Broadway (431-3550).

GREG DRASLER—Recent oil paintings depicting men in various guises and settings; 4/3–29. Erpf, 568 Broadway (925-6160).

HEIDI ENDEMANN—Mixed-media watercolors of growling dogs, fish, and lizards; 4/4–29. Milliken, 98 Prince St. (966-7800).

RUSSELL EPPRECHT—Large-scale, unstretched paintings that depict stark figures in pitch black backgrounds, in a series entitled, "Mexican Visions"; 4/2–26. Storefront for Art & Architecture, 97 Kenmare St. (431-5795).

ATHIE FALK—Paintings that have living room chairs and couchs as a central image; 4/4–25. 49th Parallel, 420 W. Broadway (925-8349).

AMES FORD—Cast glass sculptures based on the shapes of large, shallow bowls; 4/1–25. Glass Workshop, 142 Mulberry St. (966-1808).

ENISE GREEN—Recent works on paper; 4/2–30. Viafora, 568 Broadway (925-4422).

ILIE GROSS—Recent abstract paintings with biomorphic forms; through 4/15. Rosenberg, 115 Wooster St. (431-4838).

CHARD HAMBLETON—Recent landscape and seascape paintings that are a combination of Romanticism and Modernism; through 4/18. Brown, 100 Greene St. (219-1060).

D JEREMENKO—Paintings of New England towns; through 4/25. Pellicone, 47 Bond St. (475-3899).

NTHIA KANE—Paintings with imagery inspired by rimitive cultures; through 5/2. Littlejohn-Smith, 133 Greene St. (420-6090).

THERINE LEE—Large shaped paintings on canvas and vood; through 4/25. Davis, 568 Broadway (219-444).

ID LEVINTHAL/LYNNE STONE—Photographs that deict half-real, half-fantasy scenes, using H-O scale odels for props/Paintings that explore drama in yth, and in the artist's own imagination. Through /18. Exhibition Space at 112 Greene St.

GT LINDSTROM—Expressionist paintings in conasting colors, depicting themes from the artist's nave Lapp mythology; through 4/31. 3 Continents, 1 Spring St. (226-2249).

MARIONI—Sculptures that juxtapose found objects, ht, and shadow, plus works on paper drawn with a ther dipped in ink; through 5/2. Roeder, 545 oadway (925-6098).

KEITH MILOW—Recent sculptures that recall architectural monuments, in hydrostone and lead over wood; through 4/18. Wood, 127 Spring St. (431-6003).

JOAN MOMENT—Paintings of archetypal forms on cheesecloth mounted on canvas; through 4/11. Hirondelle, 476 Broome St. (925-1538).

SABINA OTT—Recent paintings in diptych and triptych formats that juxtapose the familiar with the enigmatic; 4/4–25. Cowles, 420 W. Broadway (925-3500).

TOM OTTERNESS—One large bronze sculpture constructed in the form of three oversized tables with benches, on which over 100 individual sculptures have been placed, plus drawings; through 4/11. Alexander, 59 Wooster St. (925-4338).

JOSEPH REBOLI—Realist paintings of New York City, Long Island, Maine, and Block Island; through 4/12. Henoch, 80 Wooster St. (966-0303).

ALAN SONFIST—An installation of cast bronze branches entitled, "Fallen Limbs Rising"; through 4/8. Brown, 100 Greene St. (219-1060).

IMANTS TILLERS—Recent paintings by an Australian artist; through 4/15. Cutler, 164 Mercer St. (219-1577).

RUDOLF WACHTER—Wood sculptures formed from the limbs and trunks of trees; through 5/17. Blom & Dorn, 164 Mercer St. (219-0761).

HORST WEBER—Paintings of masks and faces in various emotional states; 4/3–30. Segal, 568 Broadway (431-0010).

MARGARET WHARTON—Wall constructions fashioned from wood and oxidized copper; through 4/8. Kind, 136 Greene St. (925-1200).

SUSAN CHRYSLER WHITE—Paintings of crowded, whirling, vertical forms, on irregularly-shaped canvases; through 4/25. Cavin-Morris, 100 Hudson St. (226-3768).

TERRY WINTERS—A large-scale work entitled "Schema" that consists of 75 works on paper in varying media; through 4/18. Sonnabend, 420 W. Broadway (966-6160).

PAUL WONG/PAT COLVILLE—Mixed-media paintings on wood/Works on paper. Through 4/7. Condeso/Lawler, 76 Greene St. (219-1283).

MICHAEL ZANSKY—Recent mixed-media paintings; through 4/11. Boukaert, 100 Hudson St. (925-6239).

MICHAEL ZWACK—Paintings, works on paper, and sculpture; 4/3–29. Marcus, 578 Broadway (226-3200).

Other

JULIAN BECK—Works on paper from 1944–50, in crayon, pencil, pastel, ink, and gouache; through 4/18. 56 Bleecker, 56 Bleecker St. (219-8836).

JO GOLDBERG—Paintings on unstretched canvas that resemble prehistoric cave paintings; through 4/17. Perlson, 408 W. 14th St. (620-0154).

ALFRED MAURER—Selected paintings and drawings from 1914–1932, including landscapes, still-lifes, figures, and abstractions, by this American Modernist (1868–1932); through 4/16. School of Visual Arts, 209 E. 23rd St. (679-7350).

PAUL RINALDI—Large-scale figurative paintings that combine imagery from ancient and modern art history; through 4/15. Merrill Hall, N.Y.U., 100 Trinity Place (285-6284).

JOHN VAN HAMERSVELD—Works on paper by this artist who designed posters for *The Endless Summer,* Warhol's film *Bad,* and the record jacket for the Beatles's *Magical Mystery Tour,* through 4/30. Psychedelic Solution, 33 W. 8th St. (529-2462).

GROUP SHOWS

Madison Avenue and Vicinity

GRAHAM—1014 Madison Ave. (535-5767). Turn-of-the-century paintings and decorative arts, and paintings and drawings by Guy Pène du Bois; through 4/4.

IBM—Madison Ave. at 56th St. (407-5014). "Art of the Sepik River"; "Mexican Textiles: Line and Color"; through 4/25.

KOVESDY—19 E. 71st St. (737-4563). "Masterworks of the Hungarian Avant-Garde: 1916–1933"; through 6/30.

LA BOETIE—9 E. 82nd St. (535-4865). Avant-garde advertisements, posters, brochures, package designs, and letterheads, by Berlewi, Dexel, Lissitzsky, Rodchenko, Schwitters; through 5/29.

RALPH—43 E. 78th St. (288-5222). "California Watercolors/1925–1955," with works by Brandt, Crown, Kosa, Sheets, others; through 4/25.

SCHLESINGER-BOISANTE—822 Madison Ave. (734-3600). Works on paper by Braque, Ernst, Leger, Marsh, Nicholson, Twombly, others; through 4/9.

SCULPTURE CENTER—167 E. 69th St. (879-3500). "Material Sense," with sculptures by Connor, Doyle, Finkel, Martin, O'Neill, Roosen; through 4/14.

SOLOMON—959 Madison Ave. (737-8200). Paintings and sculpture by Calder, Dubuffet, Johns, Pollock, others; 4/1–30.

YORK—21 E. 65th St. (772-9155). A survey of 19th- and early-20th-century American paintings; through 4/18.

57th Street Area

GRAND CENTRAL—24 W. 57th St. (867-3344). Paintings and sculpture from 1875–1945, celebrating American women artists, by Beaux, Brooks, Hoffman, MacMonnies-Lowe, Perry, Ryerson, Stoddard, Watkins, Whitney; 4/1–5/16.

HEESY—50 W. 57th St. (245-1420). Works by Brown, Janz, Levine, Stayton; through 4/30.

JANIS—110 W. 57th St. (586-0110). Paintings and sculpture by early 20th-century masters, including Arp, Boccioni, Brancusi, Braque, Duchamp, Ernst, Kandinsky, Leger, Magritte, Matisse, Mondrian, Picasso, Schwitters, others; through 4/25.

SHIPPEE—41 E. 57th St. (319-2041). Works by Arbabi, Brunner, de Looper, MacDonald, Ward-Brown; through 4/11.

East Village

ART CITY—439 E. 9th St. (420-0867). "Hyperspaces," with works by Devine, Dogg, Lawler, Miller, Weiner, Wilson, Zalopany; 4/3–26.

ASIAN ARTS INSTITUTE—26 Bowery (233-2154). "The Mind's I," with paintings by Azaceta, Colescott, Machida; through 4/10.

CIRCLEWORK VISIONS—117 E. 7th St. (533-354). "Intimacies: Personal Portraits" by DeVuono, Potter, Traub, Wright; through 4/12.

KRAINE CLUB—85 E. 4th St. (982-7118). "animals 'R us," with works by Duque, Evjen, Fiallo, Tompkins, others; 4/2–25.

LA GALLERIA—6 E. 1st St. (505-2476). Works by Cottingham, Han, Jerome, Mitz; through 4/12.

LOUGHELTON—19 Second Ave. (529-2288). "2001½," curated by John Baldessari, with works by Acerol, Cranston, Hajamadi, Irikura, Perna, Salerno, Stein; through 4/26.

NOW—430 E. 9th St. (674-3211). Works that will be given away for free at the end of the show, by Buggiani, Coraggio, Eins, Kostabi, others; through 4/12.

STANSBURY—37 E. 1st St. (260-2294). "Profound Objects," by Glancy, Hightower, Jernigan, Kiernan, Pittman; through 4/12.

SoHo and TriBeCa

ALTERNATIVE MUSEUM—17 White St. (966-4444). "Endangered Species," with works by Beard, Maxilla & Mandible, SITE Projects Inc., Sonfist, others; through 4/11.

ART IN GENERAL—79 Walker St. (219-0473). Works by Dunn, Hodgkins, Keeton, Peck, Rappoli; 4/4–5/1.

ARTISTS SPACE—223 W. Broadway (226-3970). "Abstraction in Process," with works by Dunn, Hall, Larico, Spretnjak; "Buying and Selling Out," with works by Borelli, Cokes, Gurrin, Hudlin, Ligorano/Reese, Paper Tiger Television, Shelly Silver; through 5/2.

GIBSON—568 Broadway (925-1192). "Reconstruct," with works by Armleder, Brenner, Halley, Mosset, Smithson, Wallace & Donohue, others, curated by Robert Nickas; through 4/25.

SOHO CENTER FOR VISUAL ARTISTS—114 Prince St. (226-1995). Works by Holmes, Levin, Perl, Wilson; 4/2–5/2.

STOLER—13 White St. (966-5090). "Invitational Painting," with works by Cohen, Mitchell, Mueller, Palazzolo, Porter, others; through 4/18.

STUX—155 Spring St. (219-0010). "Transvision," with works by Beuys, Grey, Maisner, Parker, Serrano, others; through 4/11.

WOLFF—560 Broadway (431-7833). Works by Ebner, Laib, McCracken, Mentor, Reed, Richter, Serra, Welling, Wentworth; 4/4–25.

Other

BARUCH—135 E. 22nd St. (505-2192). "Russian and Soviet Political Art, 1900–1986: Broadsheets to 'Sots' Art"; through 4/24.

BOOK ARTS—626 Broadway (460-9768). An exhibition of artists' books from the London-based organization, "Book Works"; 4/2–5/9.

F.I.T.—Seventh Ave. at 27th St. (760-7970). "Three Women: Madeleine Vionnet, Claire McCardell, and Rei Kawakubo"; through 4/18.

GREY ART GALLERY AND STUDY CENTER—N.Y.U., 33 Washington Place (598-7603). A collaborative installation by Helen Mayer Harrison & Newton Harrison Projects entitled, "Nobody Told Us When to Stop Thinking"; a site-specific installation by Canadian artist Paul Hunter. Through 4/18.

LEHMAN COLLEGE—Goulden Ave. and Bedford Park Blvd. West, Bronx (960-8731). "Merce Cunningham and His Collaborators," with works by Anastasi, Bradshaw, Cage, Graves, Johns, Lancaster, Morris, Nauman, Rauschenberg, Stella, Warhol; through 4/26.

SWISS INSTITUTE—35 W. 67th St. (873-3761). "Walls and Spaces: Three Swiss Artists," with works by Koczy, Mosset, Vital; through 4/25.

PHOTOGRAPHY

BAUM—109 Hudson St. (219-9854). Large format photographs by Dunitz, Hockney, Nagatani, Skoglund, Verburg, others; through 4/18.

MARILYN BRIDGES—Aerial photographs of landscapes; through 4/11. Burden, 20 E. 23rd St. (475-8790).

ELLEN CAREY—Large-format Polaroid portraits; 4/2–5/3. Cerigo, 202 Ave. A (777-2579).

BRUCE CRATSLEY/FAY GODWIN—Photographs that imply hidden sensations and mysteries/Photographs of the British landscape; through 5/2. Witkin, 415 W. Broadway (925-5510).

JACK DELANO—"Fifty Years of Photography"—photographs taken for the Federal Arts Project, in Pennsylvania, New England, Georgia, Maine, and Puerto Rico; through 4/25. Photofind, 138 Spring St. (334-0010).

ROGER FRANK—Photographs of people wearing red ties as a symbol of power; 4/1–30. 4th Street Photo, 67 E. 4th St. (673-1021).

ANDREW GORDON—Photographs that depict American life in the 1980's; 4/1–5/9. Ledel, 168 Mercer St. (966-7659).

SANDRA HABER/LOUIS FAURER—Recent panoramic color photomontages of images appropriated from television/Vintage photographs of New York and Philadelphia, 1936–1950; 4/1–5/2. Miller, 138 Spring St. (226-1220).

I.C.P.—1130 Fith Ave., at 94th St. (860-1777). Tue. 12–8 (free), Wed.–Fri. 12–5, Sat.–Sun. 11–6, $2.50 admission. "The Eternal Body: Photographs by Ruth Bernhard"; "Ellen Carey: Survey 1978–1986"; "Art Circles: Portrait Photographs from *Artnews:* 1905–1986"; through 4/19.

I.C.P. MIDTOWN—77 W. 45th St. (536-6443). Mon.–Fri. 11–6, Sat. 12–4. Free admission. "Contact: Photojournalism Since Vietnam," with works by Azel, Burnett, Fournier, Gorgoni, Liebovitz, Mehta, Reininger; through 4/18.

JOHN LOENGARD—Portraits, landscapes, and still lifes; through 4/24. Life, Time & Life Bldg., 1271 Sixth Ave. (522-2300). By appt.

W. SNYDER MACNEIL—Portraits of faces and hands of friends and family; through 4/16. Pfeifer, 568 Broadway (226-2251).

BARBARA PFEFFER—Photographs of Jewish communities in the U.S.S.R., Israel, and the United States, plus portraits of Mayor Koch, Joseph Papp, and others; through 4/11. Neikrug, 224 E. 68th St. (288-7741).

ROTUNDA—Brooklyn War Memorial, Cadman Plaza, West and Orange St. (718-875-4031). "Her Story/Her Space/Her Moment"—photographs by and about women, by Argyrakis, Burns, Charteris, Eda, Johnson, Mann, Nance; through 4/11.

STALEY-WISE—177 Prince St. (777-1590). Vintage photographs by Blumenfeld, Dahl-Wolfe, Hurrell, Man Ray, Miller, Steichen, others; through 4/18.

JOEL-PETER WITKIN/JOSEF BREITENBACH—Recent photographs and sculpture/Portraits of Brecht, Ernst, Joyce, and others, plus studies of the female nude; through 4/25. Pace/Macgill, 11 E. 57th St. (759-7999).

PERFORMANCE

BACA DOWNTOWN—111 Willoughby St., Brooklyn (718-596-2222). 4/3 at 6:30: The Drawing Legion's production of "The Sistine Floor." Free.

DIAZ—223 E. 10th St. (420-9174). 4/3–4, 4/10–11 at 9: "My Marriage to Ernest Borgnine," $6.

FRANKLIN FURNACE—112 Franklin St. (925-4671). 4/2–3 at 8:30: Cherie Gaulke's "Virgin," with Christine Papalexis. $6.

P.S. 122—150 First Ave. (477-5288). 4/5 at 4: Hothouse Improvisations. $4.

MUSEUMS

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Daily 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Contribution $3:50; children $1.50; free Fri.–Sat. 5–9. Margaret Mead Hall of Pacific Peoples . . . Through April: "Ladies in the Field: The Museum's Unsung Explorers." Through 6/1: "City of Light." Through 8/2: "The Chaco Phenomenon." Through 8/2: "On Tap: New York City Water."

ASIA SOCIETY—725 Park Ave. at 70th St. (288-6400). Tue.–Sat. 11 a.m.–6, Sun. noon–5. Closed Mon. $2, students and seniors $1. The Rockefeller Collection of Asian Art: over 250 objects representing major art traditions from Afghanistan to Japan. Through 9/13: "The Photographs of Beatrice Pitney Lamb."

COOPER-HEWITT MUSEUM—Fifth Ave. at 91st St. (860-6868). Tue. 10 a.m.–9, Wed.–Sat. 10 a.m.–5, Sun. nooon–5. $3; seniors and students $1.50; free Tue. after 5. Through 4/26: "Crystal Palaces: The Buildings of the First World's Fairs." Through 5/31: "Folding Fans from the Cooper-Hewitt Collection." Through 6/9: "The Catalan Spirit: Gaudí and his Contemporaries." Through 6/28: "Louis Sullivan: The Function of Ornament."

FRICK COLLECTION—1 E. 70th St. (288-0700). Tue.–Sat. 10 a.m.–6: $2, students and seniors 50¢; Sun. 1–6: $3. Children under 10 not admitted. "Fragonard's *The Progress of Love.*"

GUGGENHEIM MUSEUM—Fifth Ave., at 89th St (360-3500). Tue. 11 a.m.–8, Wed.–Sun. 11 a.m.–5. $3.50, students and seniors $2; free Tue. 5–9. Through 5/3: "Peggy Guggenheim's Other Legacy." Through 5/3: "Pierre Alechinsky: Margin and Center."

JEWISH MUSEUM—Fifth Ave. at 92nd St. (860-1888). Sun. 11 a.m.–6, Mon., Wed., Thu. noon–5, Tue. to 8 (free 5–8). Closed Fri.–Sat., major Jewish holidays. $3, seniors and students $1.75. Through 4/19: "The Jews of Ethiopia: A People in Transition." Through 4/19: "The Unknown Steinhardt." Through 4/19: "Remember Us to Life: The Art of Lenke Rothman."

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 82nd St. (879-5500). Tue. 9:30 a.m.–8:45, Wed.–Sun. 9:30 a.m.–5:15. Contribution $4:50; children and seniors $2.25. New Galleries for Ancient Near Eastern Art . . . Gothic Revival Library . . . Lila Acheson Wallace Wing. Through 5/24: "The Age of Correggio and the Carracci: Emilian Drawings and Prints of the 16th and 17th Centuries." Through 5/31: "Selections From the Ernest Erickson Collection of Ancient Chinese Art." 4/4–6/21: "Impressionist and Post-Impressionist Masterpieces: The Courtauld Collection." Through 8/2: "Sung and Yüan Calligraphy and Painting." Through 9/6: "Luxurious and Elegant Dresses for the Dance." **The Cloisters,** Fort Tryon Park (923-3700). Tue.–Sun. 9:30 a.m.–5:15. Medieval collection.

PIERPONT MORGAN LIBRARY—29 E. 36th St. (685-0008). Closed 4/6–4/13 . Tue.–Sat. 10:30 a.m.–5, Sun. 1–5. Suggested donation $3. Through 4/5: "Netherlandish Manuscripts and Books, 1470–1540." Through 4/12: "Young Queen Victoria." Through 5/5: "The Age of Bruegel: Netherlandish Drawings of the Sixteenth Century."

MUSEUM OF MODERN ART—11 W. 53rd St. (708-9400). Daily 11 a.m.–6, Thu. to 9. Closed Wed. $5; students $3:50; seniors $2. Through 4/28: "Projects: Magdalena Jetelová." Through 5/5: "Paul Klee." Through 6/2: "Photographs by Jan Groover." Through 6/2: "The Drawings of Roy Lichtenstein."

MUSEUM OF THE CITY OF NEW YORK—Fifth Ave. at 103rd St. (534-1672). Tue.–Sat. 10 a.m.–5; Sun. 1–5. Free. "Rooms From the Home of John D. Rockefeller Sr." Through 5/17: "The Best of the Best-Dressed List." Through 5/31: "Selling the Show: Turn-of-the-Century Theatre Posters." Through 6/14: "Bellevue Hospital: 250 Years in Service to New York." Through 6/28: "Flights of Fancy: Dolls Made by Contemporary Artists." Through 6/30: "Clare's Peaceable Kingdom: A Toymaker Ahead of Her Time."

NATIONAL ACADEMY OF DESIGN—1083 Fifth Ave., at 89th St. (369-4880). Tue. noon–8, Wed.–Sun. noon–5. (Free Tue. 5–8). $2.50, seniors and students $2. Through 4/29: "162nd Annual Exhibition."

NEW MUSEUM OF CONTEMPORARY ART—583 Broadway (219-1222). Wed., Thu., Sun. noon–6, Fri. noon–10, Sat. noon–8. Closed Mon.–Tue. Suggested admission $2:50, $1:50 seniors and children. Through 4/12: "Ulrik Samuelson: Exit." Through 4/12: "Reading Art: William Anastasi, Su-Chen Hung, Larry Johnson." Through 4/12: Pat Steir Self Portrait: An Installation." Through 4/27: "Su-Chen Hung: Sweet Red-2."

NEW-YORK HISTORICAL SOCIETY—Central Park West at 77th St. (873-3400). Tue.–Sat. 10 a.m.–5, Sun. 1–5. $2; children $1. "Audubon Watercolors." Through 5/30: "New York Bestiary: Pets and Pests of the Metropolis." 4/1–7/12: "The Hudson River and the Highlands: Photographs by Robert Glen Ketchum." Through 8/16: "The Wagstaff Collection of American Silver." Through 11/8: "Portraits of Power: Paintings from the Collection of the New York Chamber of Commerce and Industry."

STUDIO MUSEUM IN HARLEM—144 W. 125th St. (864-4500). Wed.–Fri. 10 a.m.–5, Sat.–Sun. 1–6. $1.50; children 50¢. Through 8/30: "Harlem Renaissance: Art of Black America."

UKRAINIAN MUSEUM—203 Second Ave. (228-0110). Wed.–Sun. 1–5. $1; students and seniors 50¢. Through 5/3: "The World of William Kurelek." Through May: "Pysanky (Easter Eggs)."

WHITNEY MUSEUM—Madison Ave. at 75th St. (570-3676). Tue. 1–8, Wed.–Sat. 11 a.m.–5, Sun. noon–6. $4, seniors $2; free Tue. 6–8. "Twentieth-Century American Art: "Highlights of the Permanent Collection" . . . "Calder's Circus." Through 4/5: "Wal Kuhn: The Entertainers." **Whitney Museum a Philip Morris,** 42nd at Park (878-2550). Throug 4/22: "Monotypes by Maurice Prendergast." **Whit ney Museum of American Art at Equitable Cen ter,** Seventh Ave., bet. 51st and 52nd Sts. (554-1113) Through 4/8: "Twentieth-Century Master America Photographers." Through 5/23: "Twentieth-Century American Art: Highlights of the Permanen Collection."

AUCTIONS

CHRISTIE'S EAST— 219 E. 67th St. (606-0400). 4/7 10 a.m.: "European and American Paintings." C view 4/3–6. 4/9 at 10 a.m.: "Antique and Fine Jewe ry." On view 4/4–8.

DOYLE—175 E. 87th St. (427-2730). 4/1 at 7: "Ame can Paintings." 4/8 at 10 a.m. "Fine English and Co tintental Furniture, Decoration and Paintings." view 4/4–7.

PHILLIPS—406 E. 79th St. (570-4830). 4/7 at 1: "A tique and Modern Wristwatches." On view 4/3-4/9 at 2: "Tribal Art." On view 4/4–8. 4/11 at a.m.: "Animation Art, Comic Art, Character Toys a Dolls." On view 4/4–10.

SOTHEBY'S—York Ave., at 72nd St. (606-7000). 4/ 2: "Important Silver." On view 4/1–4, 4/6. 4/7 10:15 a.m. and 2: "Furniture, Deco, and Rugs." view 4/2-4, 4/6. 4/10 at 10:15 a.m. and 2: "Arc Auction: Modern and Contemporary Paintings." view 4/4, 4/6–9. 4/11 at 10:15 a.m. and 2: "Prop From the Estate of Flora Whitney Miller." On v 4/4, 4/6–10.

MUSIC AND DANCE

MUSIC AND DANCE DIRECTORY

Carnegie Hall and Weill Recital Hall at Carnegie Hall, Seventh Ave. at 57th St. (247-7800).

City Center, 131 W. 55th St. (246-8989).

Joyce Theater, 175 Eighth Ave. at 19th St. (242-0800).

Lincoln Center: 62nd–66th Sts., between Columbus and Amsterdam Aves.: Alice Tully Hall (362-1911); Avery Fisher Hall (874-2424); Library Museum (870-1630); Metropolitan Opera House (362-6000); New York State Theater (870-5570).

Madison Square Garden, Seventh Ave. at 33rd St. (563-8000).

Merkin Concert Hall, Abraham Goodman House, 129 W. 67th St. (362-8719).

Metropolitan Museum, Fifth Ave. and 82nd St. (570-3949).

92nd St. Y, on Lexington Ave. (427-4410).

Radio City Music Hall, Sixth Ave. and 50th St.(757-3100).

Symphony Space, Broadway at 95th St. (864-5400).

Town Hall, 123 W. 43rd St. (840-2824).

CONCERTS

Bryant Park Ticket Booth

IALF-PRICE TICKETS, for same-day opera, concert, and dance performances, are sold here, depending on availability, six days a week: Tues., Thurs., Fri., noon–2 and 3–7; Wed. and Sat. 11 a.m.–2 and 3–7; Sun. noon–6. Also full-price tickets for future performances. Just inside the park, off 42nd St., east of Sixth Ave. (382-2323).

Wednesday, April 1

ENITA VALENTE, soprano, with pianist Cynthia Raim. Canzonettas by Haydn, lieder by Strauss and Wolf, and songs by Obradors. Carnegie Hall at 8. $9–$13.50.

USIC SPECTRUM, Boris Berman music director-pianist; mezzo-soprano Katherine Ciesinski, the Franciscan String Quartet, ensemble of Yale cellists, Yale School of Music students. Works by Shostakovich, Part, Stravinsky, Taneyev. Merkin Concert Hall at 8. $8.

LLIARD STRING QUARTET—Babbitt's Quartet No. 4; Mozart's Quartet K. 465, "Dissonant"; Juilliard composer Christopher James's Quartet No. 1. Juilliard Theater, 155 W. 65th St., at 8. Free (874-7515).

RBARA STEIN MALLOW, cellist, with pianist Edmund Battersby. Works by Bach, Haydn, Brahms, Kaba-evsky, Shulman. Alice Tully Hall at 8. $8, $10.

UYUKI OKADO/YOKO KAMO, duo-pianists. Ogikubo's *hapsody* for Two Pianos (N.Y. premiere); works by aint-Saens, Rachmaninoff. Weill Recital Hall at Car-egie Hall, at 8. $7.

TENDERS—Radio City Music Hall at 8. Sold out.

OTT SHARP/JOHN ZORN, playing their own music, ith six keyboardists. Alternative Museum, 17 White . (966-4444), at 8. $6.

MORE MOONDANCE, with Rosemary Loar and Pat-k Arena, singing original music and standards, with ensemble. Jazz Center of New York, 380 Lafayette (505-5660), at 8. $10, in advance $8.

IARD DOUBLE-BASS ENSEMBLE, David Walter di-tor. Lauber, Druckman, Chopin, Rachmaninoff. ce Tully Hall at 1. Free.

EN MACHAMBER, vibraphonist, with chamber ensemble. "Baroque Vibes": Vivaldi and Bach. IBM Atrium, Madison Ave. and 57th St., at 12:30. Free.

BROADWAY BASSOON QUARTET—Juilliard ensemble. Crystal Pavilion atrium, 805 Third Ave., 49th–50th Sts., at noon. Free.

BARBARA CARROLL, pianist-vocalist. "Midtown Jazz at Midday." St. Peter's Church, Lexington Ave. and 54th St. (935-2200), at 12:30. $2.

"BLUE" GENE TYRANNY, on keyboards and electronics, with a premiere and other works. Whitney Museum at Philip Morris, Park Ave. at 42nd St., at 7:30. Free.

METROPOLITAN OPERA AUDITIONS WINNERS—Trinity Church, Broadway at Wall St., at 1. Free.

TERRY EDER, pianist. Federal Hall National Memorial, 26 Wall St., at 12:30. Free.

FRANK MARTORI, pianist. Bach-Busoni, Brahms, Medtner, Wiener. Lehman Center, Bedford Park Blvd. West, Bronx, at 12:30. Free.

Thursday, April 2

CHAMBER ORCHESTRA OF EUROPE, Lorin Maazel conductor; violinist Frank Peter Zimmerman. Tchaikovsky's *Serenade* in C for Strings; Mozart's Violin Concerto No. 5; Bizet's Symphony No. 1 in C. Carnegie Hall at 8. $11, $13.

NEW YORK PHILHARMONIC, Stanislaw Skrowaczewski, conductor; pianist Krystian Zimerman. Brahms's Piano Concerto No. 2 and Symphony No. 2. Avery Fisher Hall at 8. $7.50–$35.

WAVERLY CONSORT—"The Sunset of the 'Siglo de Oro'," Iberian theater and dance music of the 17th and 18th centuries. Alice Tully Hall at 8. $15.

BOSTON CAMERATA, Joel Cohen director. "The Queen's Music": Songs and dances of Elizabethan England. Merkin Concert Hall at 8. $10.

MUSIC FROM MARLBORO—Schubert's *Quartettsatz* in c; Mozart's String Quintet, K. 614; Tchaikovsky's Sextet, "Souvenir de Florence." Metropolitan Museum at 8. $8.

BRUCE WOLOSOFF, pianist. Works by Liszt, Beethoven, Busoni, Danielpour. Weill Recital Hall at Carnegie Hall, at 8. $6, $8.

IRON MAIDEN—Heavy-metal rock. Madison Square Garden at 8. $16.50, $18.50.

PRETENDERS—See 4/1.

AMARA ENSEMBLE, wiith guest instrumentalists and soprano Jody Applebaum. Music by Wolpe, Ruggles, Griffes, Martino, and members of the ensemble Fullenwieder, Simpson, Bliss. St. Peter's Church, Lexington Ave. and 54th St., at 8. $6.

FIRST AVENUE, with percussionist William Trigg. Electronic-acoustic music. La Mama's La Galleria, 6 E. 1st St. (222-5736), at 8. $5.

BIRTHDAY CELEBRATIONS—Tribute to avante garde composers John Cage, Earle Brown, Morton Feldman, Christian Wolff. Composers' Forum and New York Studio School, with a performing group. At 8 W. 8th St. (673-8794), at 8. $10.

DAVID WEINSTEIN/SHELLY HIRSCH, solos and duets by composer-improvisors. The Knitting Factory, 47 E. Houston at Mulberry Sts. (219-3055), at 9. $4.

FREDERICK WELDY, pianist. Ginastera, Scriabin, Liszt. St. Paul's, Broadway at Fulton St., at 12:10. Free.

DAVID HOPKINS, clarinetist, and friends. JASA, 40 W. 68th St. (724-3200), at 1. Free.

VICTORIA VON ARX, pianist. Schubert, Liszt, Ravel. Third Street Music School, 235 E. 11th St. (777-3240), at 8. Free.

ANNE HUESER, organist. Bach, Franck, Vierne. St. Paul's, Columbia, Broadway and 116th St., at noon. Free.

U. UTAH PHILLIPS, folksinger, writer, raconteur. St. Hilda's & St. Hugh's School, 619 W. 114th St. (594-8833), at 8. $8.

BARGEMUSIC—Violinist Theodore Arm, cellist Warren Lash, violist Marcus Thomson, flutist James Walker. Mozart's Flute Quartet, K. 285; Beethoven's *Serenade* in D, Op. 25, and String Trio Op. 9, No. 1. Fulton Ferry, Brooklyn (718-624-4061), at 7:30. $12.

CONTEMPORARY PLAYERS, Gary Karpinski director. Brooklyn College Levenson Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $3.

Friday, April 3

PETER SERKIN, pianist. Works by Bach, Wolpe, Takemitsu, Messiaen, Beethoven. Carnegie Hall at 8. $14–$22.50.

NEW YORK PHILHARMONIC—See 4/2.

PRETENDERS—See 4/1.

YOSHINO KIKUCHI, violinist (N.Y. debut), with pianist Robert Spano. Debussy, Mamiya, Brahms, Saint-Saens. Weill Recital Hall at Carnegie Hall, at 8. $8.

GREENWICH VILLAGE ORCHESTRA, Robert Grehan conductor; Mozart's *Sinfonia Concertante*; Schumann's Symphony No. 1, "Spring." Washington Irving High School, Irving Pl. and 17th St., at 8. $5.

JUILLIARD CONTEMPORARY MUSIC ENSEMBLE, Paul Zukofsky conductor. "New Music Weekend—Then and Now." Ives, Sessions, Babbitt, Persichetti. Alice Tully Hall at 8 (874-7515). Free.

EMIKO MIZOGUCHI, with the Katsumi Tani Trio/**HIKO BAND,** six musicians. Jazz Center of New York, 380 Lafayette St. (505-5660), at 9. $10.

JASON HWANG/SKYSING—Music for strings and "world percussion instruments." "Emerging Spring '87," at Danse Mirage, 153 Mercer St. (226-5767), at 8. $9.

GABRIEL YACOUB, singer-guitarist; folk-rock rhythms in medieval and Renaissance vocal forms, with contemporary lyrics. New York Open Center, 83 Spring St. (219-2527), at 7:30 and 9:30. $9.

MUSIC OF THE BRITISH ISLES—Robin Williamson and Martin Carthy. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

TRUDY SILVER, composer-pianist. Jazz. Lincoln Square Studio Theater, 218 W. 64th St. (262-4989), at 9. $8.

BIRTHDAY CELEBRATIONS—See 4/2.

BROOKLYN PHILHARMONIC, Lukas Foss conductor; violinist Elmar Oliveira. Knussen's *Music for a Puppet Court* (N.Y. premiere), after John Lloyd, 16th century; Barber's Violin Concerto; Brahms's Symphony No. 1. Brooklyn Academy of Music, 30 Lafayette Ave. (718-636-4100), at 8. $10–$20.

BARGEMUSIC—Violinist Theodore Arm, cellist Fred Sherry, violist Toby Hoffman, another violinist. Mozart's String Quartet in D, K. 575; Tchaikovsky's String Quartet in D, Op. 11. Fulton Ferry Landing, Brooklyn (718-624-4061), at 8. $12.

Saturday, April 4

NEW YORK CHAMBER SYMPHONY, Gerard Schwarz conductor; pianist Richard Goode, trombonist David Taylor. Mendelssohn's "Son and Stranger" Overture; Beethoven's Piano Concerto No. 2; Thorne's *Songs of Darkness, Power, and Radiance* (premiere); Bartok's *Music for Strings, Percussion, and Celesta.* 92nd Street Y at 8. $13–$17.50.

ST. CECILIA CHORUS AND ORCHESTRA, David Randolph conductor; soloists Grayson Hirst, Mary Burgess, Michael Best, William Metcalf, Antoinette Hardin, Kevin Deas. Bach's *St. Matthew Passion.* Carnegie Hall at 7:30. $5–$20.

NEW YORK PHILHARMONIC—See 4/2.

WAVERLY CONSORT—See 4/2.

JUILLIARD STUDENTS—"New Music Weekend"—Then and Now." Music by Ranjbaran, Lennon, Yedidia, Schwantner, Tower. Juilliard Theater, 155 W. 65th St. (874-7515), at 8. Free.

NATIONAL CHORALE SOLOISTS, Martin Josman conductor. Purcell's *Dido and Aeneas.* Merkin Concert Hall at 8. $13-$35.

ERIC LARSEN, pianist/**DANIEL MORGANSTERN,** cellist. Beethoven's Twelve Variations from Handel's *Judas Maccabaeus*; Sonatas in g and in F, Op. 5; Twelve Variations from Mozart's *The Magic Flute.* Weill Recital Hall at Carnegie Hall, at 8:30. $10.

GRACE WIEDER, pianist. Schubert, Brahms, Riegger, Faure. Weill Recital Hall at 5:30. $8.

GOODMAN CHAMBER CHOIR, Andrea Goodman director. Music by Charpentier, Lotti, J.C. Bach, Cererols, Mahler, Carter, Del Tredici, and close-harmony jazz. St. Peter's Church, Lexington Ave. and 54th St. (254-1717), at 8. $10.

MICHAEL DASH, countertenor/with **TOBY BOUTTE,** tenor/**KENNETH MERRILL,** pianist. Memorial concert honoring Benjamin Britten and Peter Pears. Music of Britten, including the N.Y. premiere of *Everyone Sang.* Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 7:30. Free.

THE CANBY SINGERS, Edward Tatnall Canby director. "Choral Music in Latin, In and Out of Church." Josquin, Palestrina, Melchior Franck, Bruckner, Tchaikovsky, Elgar, Stravinsky. St. John's Church, Waverly Pl. and W. 11th St., at 8. $5.

LAUREN FADEM, pianist. D. Scarlatti, Beethoven, Brahms, Liszt, Chopin. Greenwich House Music School, 46 Barrow St. (242-4770), at 8. Free.

EMIKO MOZOGUCHI, others. See 4/3.

TAQUIG-INTI—"Songs of the Children of the Sun." Music of Ecuador. Washington Square Church, 135 W. 4th St. (206-1050), at 8. $10.

HARLEM SPIRITUAL ENSEMBLE—See page 118.

TRUDY SILVER—See 4/3. At 5 and 8.

JAN BENSON, flutist/**ALBERT LOTTO,** pianist/**JIM THOMA,** percussionist. Theodore Roosevelt Birthplace, 28 E. 20th, at 2. House admission $1.

JOHN NOLAN AND PAT KEOGH, fiddle and button-accordion duets. Eagle Tavern, 355 W. 14th St., at 9 and 10:30. $5.

BROOKLYN PHILHARMONIC—See 4/3.

HUNGARIAN STATE FOLK ENSEMBLE, Sandor Timar director. Brooklyn Center, Brooklyn College Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $8-$16.

HYBRIDS PERFORMANCE—"Flow/Superimposition," music by Petr Kotik and Phill Niblock. Rhys Chatham's "Waterloo No. 2." BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222), at 8. $7.

Sunday, April 5

AMERICAN COMPOSERS ORCHESTRA, Dennis Russell Davies conductor; violinist Paul Zukofsky, tenor Allan Glassman. Overture to Berlin's *Annie Get Your Gun*; Chance's *Odysseus* (world premiere); Cowell's *Synchrony*; Glass's Violin Concerto (world premiere). Carnegie Hall at 3. $9-$13.50.

AMERICAN SYMPHONY ORCHESTRA, Peter Tiboris conductor; soloists, choruses from Washington, Texas, Illinois, Iowa, New York. Mozart's *Great Mass* in c; Vaughan Williams's *Five Mystical Songs*; Bruckner's *Psalm 150.* Avery Fisher Hall at 8. $8-$18.

PINCHAS ZUKERMAN, violinist-violist/**MARC NEIKRUG,** pianist. Works by Bach, Brahms, Faure, Takemitsu. Avery Fisher Hall at 3. $9-$17.50.

KATIA AND MARIELLE LABEQUE, duo-pianists, with percussionists Jean-Pierre Drouet and Sylvio Gualda. Bizet, Bartok, Bernstein. Alice Tully Hall at 3. $17.50.

DIMITRI TOUFEXIS, pianist. Scarlatti, Beethoven, Liszt, Toufexis, Gershwin, Chopin. Carnegie Hall at 8. Benefit for Professional Children's School and New York Hospital Pediatrics. $20, $35 (582-3116).

NINA KENNEDY, pianist (N.Y. recital debut). Scarlatti, Beethoven, Chopin, Kay, Work, Rachmaninoff. Alice Tully Hall at 8. $6-$10.

NEW YORK CHAMBER SYMPHONY—See 4/4. Today at 3.

NEW YORK PHILHARMONIC ENSEMBLES—Works by Spisak, Rolla, Schoenberg, Beethoven. Merkin Concert Hall at 3. $10.

ORCHESTRA OF ST. LUKE'S, Michael Feldman conductor. Bach program, including the Brandenburg Concertos Nos. 5 and 3, *the Triple Violin Concerto in D,* Suite No. 3. Town Hall at 2. $3-$6.

JUILLIARD STUDENT ENSEMBLES—"New Music Weekend—Then and Now." Works by Ruehr (N.Y. premiere), Currier (world premiere), Harrison, Erickson (N.Y. premiere), Adams. Juilliard Theater, 155 W. 65th St. (874-7515), at 8. Free.

THE PASSOVER STORY—Western Wind Vocal Ensemble, with violinist Mary Rowell, clarinetist Steve Silverstein. Sacred and secular music from five centuries. Merkin Concert Hall at 7. $10.

BAYVIEW CONSORT—Giordani, Paisiello, Pergolesi, Scarlatti, others. Weill Recital Hall at Carnegie Hall, at 2. $7.

ROGER RUNDLE, pianist. Mozart, Brahms, Rachmaninoff, others. Weill Recital Hall at 8:30. $10.

WESLEYAN UNIVERSITY BIG BAND, Bill Barron director. Jazz Center of New York, 380 Lafayette St. (505-5660), at 8 (two sets). $5.

YALE RUSSIAN CHORUS, Michael Schnack conductor. Traditional Russian and Ukrainian choral music and chants, liturgical and secular music. St. Bartholomew's Church, Park Ave. and 50th St., at 3. $5.

POMERIUM MUSICES, Alexander Blachly director. Music Before 1800—"Musical Migration: Netherlanders in Italy, 1420-1595." Corpus Christi Church, 529 W. 121st St., at 4. $8.

EMER BUCKLEY, harpsichordist, playing an instrument decorated by Alechinsky. Frescobaldi, Bach, Scarlatti, Le Roux, Ligeti. Guggenheim Museum, 1071 Fifth Ave., at 3. $5.

CHATHAM COLLEGE CHOIR, of Pennsylvania; women's voices directed by Margaret Ross, with organist Gregory Gyllsdorff. Palestrina, Poulenc, Mendelssohn, and college songs. St. George's Church, Second Ave. and 16th St., at 2:30.

ANNABEL GORDON, cellist/**DEBORAH JAMINI,** pianist. Works by Debussy, Beethoven, Chopin. St. Peter's Church, Lexington Ave. and 54th St., at 2:30. Free.

GREENWICH VILLAGE ORCHESTRA—See 4/3. Today at 3.

CREMONA TRIO—Music of Weisberg (world premiere), Mozart, Schubert, Mendelssohn. Cathedral of St. John the Divine, Amsterdam Ave. and 112th St. (662-2133), at 3:30. Free.

GARY GLAZE, tenor/**GLENN JACOBSON,** pianist. Schubert, Bassett, Finney, Osma, Britten. Benefit for the House of the Redeemer; at 7 E. 95th St. (289-0399), at 4. $7.

EUGENE BONDI, cellist/**DMITRY RACHMANOV,** pianist. Each artist in solos. Ann Goodman Recital Hall, 129 W. 67th St. (362-8719), at 3:15. Free.

THE WELL-TUNED PIANO—La Monte Young 30-year retrospective series. Dia Art Foundation, 155 Mercer St. (925-8270), at 6. $14, includes tape-playback concert 4/8 at 6.

ROXANNE WRUBLE, pianist. Ravel, Haydn, Schumann, Prokofiev. Museum of the City of New York, Fifth Ave. and 103rd St., at 2:30. Free.

ST. PETER'S CHURCH—At 5: Jazz Vespers, with the Eddie Bonnemere Orchestra, JESU Choir; offering. At 7:30: Sharon Freeman Septet; $6. Lexington Ave. and 54th St. (935-2200).

TRUDY SILVER—See 4/3. Today at 4.

KAREN HAMILTON, singer. Folk songs to welcome spring and the Passover season. Womanbooks, Amsterdam Ave. and 92nd St., at 6. $3.

BRONX ARTS ENSEMBLE, Robert Rogers conductor; mezzo-soprano Mary Ann Hart, tenor Michael Brown, bass Kevin Deas. Rheinberger's Nonet, Op. 139; Russell Currie's *Ligeia* (world premiere), a chamber opera with libretto by Robert Kornfeld, based on Poe's story. Riverdale YM-YWHA, 5625 Arlington Ave., Bronx (549-1899), at 2. $8.

BROOKLYN PHILHARMONIC—See 4/3. Today at 2.

ODYSSEY CHAMBER PLAYERS—"Musical Capitals" music from Brooklyn, Vienna, and Prague, by Laderman (premiere), Mozart, Dvorak. First Unitarian Church, Monroe Pl. and Pierrepont St., Brooklyn Heights (212-864-5438), at 7. $9, $8 in advance.

HUNGARIAN STATE FOLK ENSEMBLE—See 4/4. At 2.

SPECULUM MUSICAE—"Electonics Plus"; music by Whittenberg, Smiley, Subotnick, Davidovsky. Wave Hill, Independence Ave. and 249th St. (549-3200), at 3. $9. At 1:30, a discussion led by Pril Smiley.

BARRY SALWEN, pianist; Schubert, Chopin, Brahms, Kreuz/**JULIE MILLER,** soprano/**ANTONIO PEREZ,** tenor; operatic excerpts from *Turnadot, La Traviata,* others. Regina Hall, 65th St. and Twelfth Ave., Brooklyn (718-232-3555), at 4. $3.

KRISTIN SAMUELSON, soprano/**MARTHA GERHART,** pianist. Purcell, Rossini, Grieg, Strauss, Griffes, Obradors. Brooklyn Museum, 200 Eastern Pkwy., at 1:30. Free with museum admission.

BARGEMUSIC—See 4/2. Today at 4.

CONSERVATORY ORCHESTRA OF BROOKLYN COLLEGE, with the Brooklyn Dance Theater. Endowment Fund benefit. Whitman Hall, Flatbush and Nostrand Aves. (718-434-1900), at 8. $5-$25.

Monday, April 6

INDIANAPOLIS SYMPHONY, John Nelson conductor; pianist Zoltan Kocsis, flutist Paula Robison. Takemitsu's *I Hear the Water Dreaming* (N.Y. premiere); Bartok's Piano Concerto No. 2; Berlioz's *Symphonie Fantastique.* Carnegie Hall at 8. $9-$13.50.

CHAMBER ORCHESTRA OF EUROPE, Lorin Maazel conductor. Avery Fisher Hall at 8. Sold out.

MUSIC FROM MARLBORO—See 4/2 for program. Alice Tully Hall at 8. $11-$14.

EUGENE GRATOVICH, violinist/**SYLVIA GOLMON,** pianist. Messiaen, Beethoven, Schumann, Ives (N.Y. premiere), Shapey (N.Y. premiere), Respighi, Nin. Merkin Concert Hall at 8. $10.

SHIRLEY PARNAS, pianist (N.Y. debut). D. Scarlatti, Ravel, Schumann, Brahms. Weill Recital Hall at Carnegie Hall, at 8. $8.

ODYSSEY CHAMBER PLAYERS—See 4/5. Tonight at 8 at Holy Trinity Church, 316 E. 88th St.

QUEENS STRING QUARTET—Sheng's Quartet No. (N.Y. premiere); Mendelssohn's String Quartet Op 44, No. 2; Debussy's String Quartet; Perle's Quarte No. 5. Christ and St. Stephen's Church, 120 W. 69t St., at 8. $5.

DON PULLEN—Organ Quintet and Organorchestr New Jazz at the Public Theater, 425 Lafayette S (598-7150), at 8. $12.

A. LEROY—"New & Improved." Music for winds an percussion. DTW's Bessie Schonberg Theater, 21 W. 19th St. (924-0077), at 8. $8.

AULOS ENSEMBLE—"Music of the Classical Period," Sarti, Mozart, Haydn. Spring mini-festival at t Vineyard, 309 E. 26th (683-0696), at 8. $10.

HARPSICHORD UNLIMITED SPRINGFEST—Harpsichor ist Elaine Comparone, oboist Bert Lucarelli, flutist R nee Siebert. Bach, C.P.E. Bach, Couperin, Le Cla Persichetti. O.K. Harris Gallery, 383 W. Broadw (666-9427), at 8. $8.

SHELDON HARNICK AND FRIENDS SING HARNICK—S "Ruth Recommends," page 33 (289-5251).

NEW YORK PIANO QUARTET—Beethoven and Schuma St. Paul's Chapel, Broadway at Fulton St., at 12: Free.

WEST VILLAGE CHORALE, Gwen Gould conductor. "sing-in," open reading of the Mozart *Requiem* Bach's Cantata *Christ Lag in Todesbanden.* St. Luke the Fields Church, 487 Hudson St. near Christop St., at 7. $7, including music.

Tuesday, April 7

PHILADELPHIA ORCHESTRA, Riccardo Muti condu pianist Andre Watts. New work by Shapey; Men sohn's Piano Concerto No. 1. Prokofiev's Suite F *Cinderella.* Carnegie Hall at 8. $12, $16.

NEW YORK PHILHARMONIC—See 4/2. Tonight, 7:3

MAURICE SKLAR, violinist (N.Y. debut), with pi Rohan de Silva. Works of Bach, Prokofiev, Y Rachmaninoff, Paganini. 92nd Street Y at 8. $5

MARGARET CUSACK, soprano, with pianist Howard bin. Songs by Carter, Schumann, Talma, Strauss Irish songs. Weill Recital Hall at 8. $10.

STEVEN SCHICK, percussionist (N.Y. debut), with p James Avery. Stockhausen, Hibbard (N.Y. prem Gaburo (N.Y. premiere), Wuorinen, Smith (premiere), Xenakis. Merkin Concert Hall at 8.

MUSIC & DANCE

JORG DEMUS, pianist. Bach, Mozart, Beethoven, Schumann, Schubert. Symphony Space at 8. $12.

A. LEROY—See 4/6.

MUSIC BY JUILLIARD COMPOSERS—Works of Liebermann, Matalon, Hagen, Fuchs, Zyman, Currier, Tan, including six world premieres, performed by several artists. Alice Tully Hall at 8. Free (874-7515).

SONGS BY RICHARD HUNDLEY—Performers are Jeanne Ommerle, Christopher Trakas, Mary Ann Hart, and the composer. New School, 66 W. 12th St., at 8. Free.

AMORPHOUS CONSORT, with guitarist William Anderson. Works by Jolivet, Sauguet, Kupferman, and premieres of works by Champlin, Loeb, Park. Christ and St. Stephen's Church, 120 W. 69th St., at 8. $3, $6.

ROBERT SCHWARTZ, pianist. Debussy, Chopin, Beethoven. Trinity Church, Broadway and Wall St., at 12:45. Free.

OPERA

Metropolitan Opera

METROPOLITAN OPERA HOUSE—Through 4/18. 3/30 at 8: Poulenc's *Dialogues of the Carmelites,* Rosenthal conducting; Ewing, Norman, Norden, Crespin, Quivar. 3/31 at 8: *Samson et Dalila;* sold out. 4/1 at 8: *Turandot;* sold out. 4/2 at 8: Puccini's *La Boheme,* Rudel conducting; R. Alexander, Daniels, Dennis O'Neill (debut), Schexnayder, Hartman, Robbins, Berberian. 4/3 at 8: same as 3/31. 4/4 at 2: *Dialogues of the Carmelites;* sold out (broadcast). 4/4 at 8: same as 4/1. 4/6 at 6:30: Wagner's *Parsifal,* Levine conducting; Troyanos, Jenkins, Estes, McIntyre, Sotin, Berberian.

Other

LIGEIA, by Russell Currie. See Concerts, above, for 4/5: Bronx Arts Ensemble.

LA CLEMENZA DI TITO, by Mozart. A "chamber version," by Cooper Opera Works. 18th Street Playhouse, 145 W. 18th St. (942-9189). 4/2, 3, 4, 9, 10, 11 at 7:30; 4/5, 12 at 4. $10.

OTELLO, by Verdi. Manhattan Opera Association, Sybille Werner conducting. Kings Bay WM-YWHA, 3495 Nostrand Ave. (718-648-7703), Brooklyn. 4/5 at 2:30. $5, in advance $4.50.

TRIAL BY JURY/THE SORCERER—The New York Gilbert and Sullivan Players in a double bill. Symphony Space, 4/3–19. 4/3, 4/9, 10, 17 at 8; 4/4, 11, 18 at 3 and 8; 4/5 at 3; 4/8 at 2 and 8; 4/12 at 3; 4/19 at 4. $15–$25.

INY OPERAS BY SUSAN BINGHAM—The After Dinner Opera Company in a trilogy based on O. Henry stories. Lincoln Center Library. 4/1 at 4. Free, but tickets are necessary (477-6212).

UISA FERNANDA, a zarzuela by Torroba. Repertorio Espanol, at Equitable Tower auditorium, 787 Seventh Ave. (889-2850). 4/5 at 3. $16.

HE THREEPENNY OPERA, by Weill and Brecht; Nathan Matthews conductor. Riverside Opera Ensemble, at Rutgers Presbyterian Church, 236 W. 73rd St. (662-6843). 3/30, 31 at 8. $10.

MORROW AND TOMORROW, by Timothy Sullivan. Center for Contemporary Opera, Richard Marshall conductor. Henry Street Settlement, 466 Grand St. (874-0245). 4/3, 4 at 8. $8–$15.

E MIKADO—See Theater, page 108.

UE LITIGANTI, by Giuseppe Sarti (1782), based on Goldoni; Vineyard Opera Shop. 309 E. 26th St. (683-696). 4/3, 4 at 7:30, 4/5 at 3. $14.

ERATIC CONCERT—Bella Voce Opera Company, Esher Flint director. Music from *La Boheme, La Traviata, a Juive, Norma,* others. CAMI Hall, 165 W. 57th St. 586-3700). 4/4 at 7:30. $10, $12.

TH PACIFIC—New York City Opera. See page 108.

RATIC CONCERT—Queens College Orchestral Society, Constantine Kitsopoulos conductor, with soloists. ueens College Colden Center, LIE and Kissena lvd., Flushing (718-793-8080). 4/5 at 2. $7–$9.

DANCE

Dance Theatre of Harlem

S HALL, CITY COLLEGE—Through 4/5. "Harlem omecoming II," at 134th St. and Convent Ave. (690-4100). Tickets, $8–$20, except Fri. and Sat. nights $10–$22. 3/31 at 8, 4/1 at 2 and 8: *Allegro Brillante, Giselle.* 4/2, 4/3 at 8: *Toccata e Due Canzoni, Bugaku, Firebird.* 4/4 at 2 and 8, 4/5 at 3: *Footprints Dressed in Red, Fancy Free, Firebird.*

Meredith Monk and Ping Chong

JOYCE THEATER—3/31–4/5. Tickets, $17. *The Travelogue Series: Paris/Venice-Milan/Chacon,* a revival of the collaboration, with many of the original cast. 3/31 at 7:30; 4/1–4 at 8; 4/5 at 2 and 7:30.

Riverside Dance Festival

THEATER OF THE RIVERSIDE CHURCH—4/1, 3 at 8; 4/5 at 2: **Shimazaki Dancers,** in a program of six premieres, by Satoru Shimazaki and guest choreographers Claudia Gitelman and Amy Schactman. Mr. Shimazaki will dance two Isadora Duncan solos . . . 4/2, 4, and 5 at 8: **TMU-NA,** from Israel, in *5 Screams* (N.Y. premiere). The Drive at 120th St. (864-2929). $7.50.

Other

AGLAIA DANCE PRODUCTIONS—New choreography by Rob McWilliams, Susan Tenney, Osnat Livni. Middle Collegiate Church, 50 E. 7th St. (228-8108), 4/3, 4 at 8. $7.

BILL CRATTY DANCE THEATRE—Queens College Colden Center, LIE and Kissena Blvd., Flushing (718-793-8080). 4/4 at 8:30. $9–$12.

DANA REITZ—New work, *Circumstantial Evidence,* "a solo in silence." The Kitchen, 512 W. 19th St. (255-5793). 4/2–5 at 8:30. $8.

DANCE CHANCE—New work by Martine Van Hamel and Johan Renvall. St. Mark's Church, Second Ave. and 10th St. (674-8112). 4/3–5 at 8. $6.

D'ASIA VU DANCE—Asian American Dance Theatre, "works influenced by Asia": Linda Reiff, Music for Homemade Instruments, Odyssey Theatre, East-West Fusion Theatre. AADT Performance Space, 26 Bowery (233-2154). 4/4 at 8. $7.

EMERGING SPRING '87—Choreographers Showcase: Susan Bernhard, Jeff Lapore, Tammy Thomas, Ariella Vidach, Yasuko Yokoshi. Danse Mirage Theater, 153 Mercer St. (226-5767). 4/4 at 8. $9.

FIELDWORK—Six new works, by Beth Leonard, Ariella Vidach, Eileen Kelly, Wendy Lasica, Ann Sullivan and Barbara Ann Ryan, and Halina Ujda. The Field at Pineapple, 599 Broadway at Houston St. (966-3717). 4/3 at 9; 4/4, 5 at 8. $7.

FLOWER HUJER DANCE THEATRE—Balinese-inspired dances, Islene Pinder guest. Also *Royal Nocturne.* Choreospace, 33 E. 18th St. (563-9111). 4/4 at 8. $7.

GERALD OTTE AND THE OTTE COMPANY—Premiere of *The Race.* "Out of the Blue," at the Emanu-El Y, 344 E. 14th St. (673-2207). 4/4, 5 at 8. $7.

HUNGARIAN STATE FOLK ENSEMBLE—See Concerts above, for 4/4, 4/5.

JIM SELF AND DANCERS—Continental Insurance atrium, 180 Maiden Lane at Front St. 4/1 at 12:15. Free.

JODY OBERFELDER-RIEHM AND CO.—Premieres of *Found Language,* in collaboration with Ewa Jacobsson, and *Plane Perspective,* with a set by architect Juergen Riehm. "The Hybrid Series," at BACA Downtown, 111 Willoughby St., Brooklyn (718-596-2222). 4/3 at 8. $7.

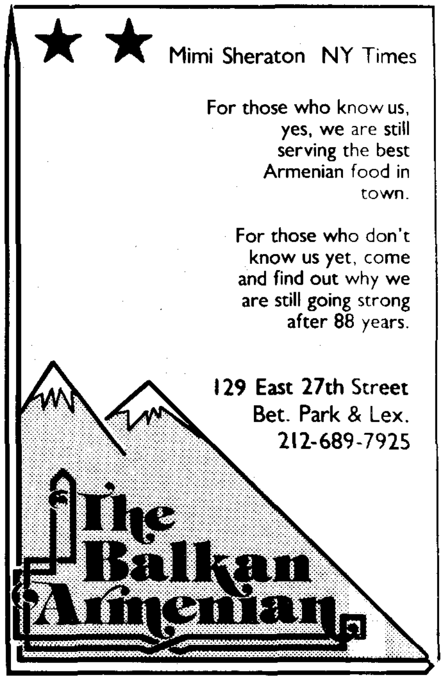
MERCE CUNNINGHAM DANCE COMPANY—Lehman Center, Bedford Park Blvd. West and Goulden Ave., Bronx (960-8833). 4/4 at 8. $13–$17.50.

ON LOVE, by Carol Nolte, music by J.C. Morrison. Stoner Loft, 83 Leonard St. (627-4275). 4/3–5 at 9:30. $7.

PRIME MOVERS—A festival of avant-garde dance. Martha Bowers Dance/Theatre/Etc.; Johanna Boyce and the Calfwomen; Stephanie Skura and Company. Prospect Park Picnic House, PPW and 3rd St. (718-788-0055). 4/5 at 3. $5.

RANDY WARSHAW—World premiere of *Fragile Anchor.* DTW's Bessie Schonberg Theater, 219 W. 19th St. (924-0077). 4/2, 3, 4 at 8; 4/5 at 3. $8.

VOICES OF POSSIBILITY: A MASKED DANCE—Choreographer-dancer Cat Maguire and composer Norman Lowrey, with a premiere. Ethnic Folk Arts Center, 179 Varick St. (924-0077). 4/4, 5 at 8; 4/6 at 8. $7.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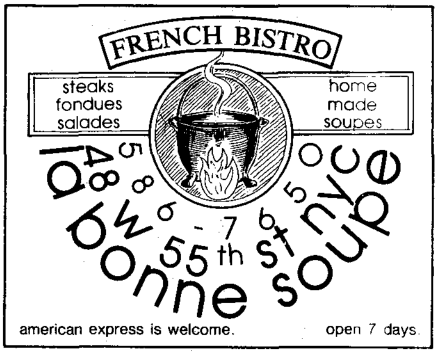
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OTHER EVENTS

RINGLING BROS. AND BARNUM & BAILEY CIRCUS—4/7–5/17. At Madison Square Garden (564-4400). This year's cast includes animal trainer Gunther Gebel-Williams, the Soaring Stars, Live Action Squad, acrobat Rudolph Delmonte, Harrison's Seals, a big clown contingent, and—well, see page 33. 4/7 at 2 and 7:30; 4/8 at 7:30; 4/9 at 10:30 a.m. and 7:30; 4/10 at 2; 4/11 at 10:30 a.m., 2:30, 7:30; 4/12 at 1 and 5:30. $6.50–$10.50 (children less at some). And note the annual **Animal Walk,** 4/7, early morning, *when the four-footed stars are led through the mid*town tunnel and into their temporary quarters. Quite a sight! Phone 302-1700.

FOR BROWSING AND BUYING—The **New York Antiquarian Book Fair,** 4/2–4 at the Seventh Regiment Armory, Park Ave. and 67th St., will be Doyle-Holmes heaven for collectors: A display of Sherlock Holmes memorabilia celebrates the detective's centenary. Besides books on every known and unknown subject, you'll find maps, autographs, ephemera, prints, manuscripts from around the world, and items relating to the Constitution's Bicentennial. Talks, too, including writer Helene Hanff 4/4 at noon. 4/2, a preview, 6–10 ($15, including the next two days); Fri. 1–9, Sat. 11–5; $7 . . . **ArtExpo N.Y. '87,** 4/4, 5, 6, at the Jacob K. Javits Convention Center, will feature artworks from 540 dealers, artists, and galleries from around the world, all under the one roof. Featured are works by contemporary artists who work in the People's Republic of China. On 4/3, there's a gala ($20), 3–8, to benefit the Ambassadors of Opera and Concert Worldwide (718-236-7779), a group of Metropolitan Opera singers who travel to the Far East. Regular show hours: Sat. 11 a.m.–8, Sun. 11–7, Mon. 10–4; $7 a day . . . A reminder from last week: **Judson Book & Record Fair** continues 4/4, 10 a.m.–4, and 4/5, 1–5; at Judson Memorial Church, 55 Washington Square So. . . . And for a special group: The **Comic Book & Collectibles Marketplace: Special Edition** is a one-day sale/fair, 10 a.m.–7, at the Roosevelt Hotel, Madison Ave. and 46th St. A big guest-artist lineup includes "The Spirit" veteran Will Eisner. 4/5; $7.

THE SEAPORT EXPERIENCE—The story of the South Street Seaport area, from past to present, told in a multi-screen format, with special effects. Trans-Lux Seaport Theater, 210 Front St. (608-7888). Mon.–Thu. 11 a.m.–6; Fri.–Sun. 11 a.m.–8. $4.25; under 12, $2.75.

CALENDAR NOTES FOR EARLY APRIL—Music, drama, poetry, and painting, the creation of a group of homeless artists called the "Unforgotten Voices," will all be part of **The Art of Healing,** an annual outreach endeavor by **Christ Church** and the Coalition for the Homeless. 4/4, 9:30 a.m.–4. The theme is the exploration of "how the arts bring healing and harmony to our lives and to the world," and there'll be personal-growth workshops and a drama of faith, "Shaking the Foundations," by the church minister Dr. David J. Randolph, at 1. The art exhibit will be up all day, as it will the previous night, when the play is performed at 8. Fri. admission by contribution; Sat., $10 (838-3036). The church, which feeds the neighborhood homeless on Sun. and Mon., is at Park Ave. and 60th St. . . . The writer **Manuel Puig,** author of *Kiss of the Spider Woman* and *Pubis Angelical*, among other books, will talk about **Writing and Censorship: A Latin American Perspective,** 4/7 at 4 in Lehman Auditorium, Barnard College, Broadway and 116th St. Puig is in residence as Gildersleeve Lecturer at Barnard 4/5–10; admission is free . . . Foot jousting, fencing, and armored combat, a bit unusual even for the city's parks, will be part of an **Ayn Jalut Tournament** staged by Medieval Studies and Restoration Inc., 4/4, 1–5, behind Prospect Park's Picnic House, PPW and 3rd St., in Brooklyn. It's free . . . **Harlem School of the Arts' Arts and Humanities series** offers a big day 4/4, at 645 St. Nicholas Ave. near 141st St. (926-4100). At 11 a.m., a lecture-demonstration, "African Survivals in the Americas," by Marta Moreno Vega; at noon, an open-book workshop with author illustrator John Steptoe; at 3, a seminar on "Art and Experience: The African Perspective"; at 5, the Harlem Spiritual Ensemble in a recital by six opera singers singing traditional sprituals. All are free . . . Here's another seminar with a tell-all title: **American Women in the Fine Arts: Turn-of-the-Century Artists, Patrons, Critics, and Their Legacy.** It's at Grand Central Art Galleries, 24 W. 57th St., as a corollary of "The Genius of the Fair Muse," the current exhibit, and it's an all-day event, 4/3, 10 a.m.–5; $15 (867-3344).

FOR A GOOD CAUSE—Help save the West Side from developers and destroyers, and solve a mystery at the same time. **Landmark West!'s "The Worst Building on the Block,"** *4/3 and 4/4, 8–11 p.m., at the* Universalist Church, 76th St. and CPW, invites you to inspect some specially built crime sites, examine the clues, and quiz some disguised "witnesses"— Judith Rossner, Brendan Gill, Paul Sperry, Gwen Verdon, and Bill Moyers among them. Mystery maven Dilys Winn created this fund-raising evening, and there'll *be a few detection experts on hand to help out with* the solution.$50 (496-8110) . . . An **auction by P.S. 87,** 4/3 at 7 at 160 W. 78th St., features various services and goods donated by parents and neighborhood friends, and they include a child's walk-on part in an upcoming kids' video, a course in Intuitive Development, and 56 rides on Central Park's carousel . . . A ***white-elephant auction and antique sale,*** at Agudath Shalom Temple, 3714 18th Ave., Brooklyn, is an annual benefit for the Freedman Memorial Group of the American Cancer Society, this year on 4/4 at 9:30 p.m., with everything on view from 8:30. China and collectibles, art and jewelry, and lots more.

TOURS

NEW-YORK HISTORICAL SOCIETY—"The Upper West Side: Past, Present, and Future, " first in a series of six "New-York Walks" of the city's neighborhoods. 4/5 at 2, meet at the Metropolitan Opera House, Lincoln Center, for a two-hour tour, taking in CPW apartment buildings and a bit of the Park, and ending with a reception at the Society (873-0125). $10.

YORK AVENUE ESTATE AND SHIVELY SANITARY TENEMENTS HISTORIC DISTRICT—A one-hour walk in the neighborhood, 77th–79th Sts., York Ave. to the East River, now a N.Y. State–designated "Historic Place." Sponsored by the Coalition to Save City and Suburban Houses and the Landmarks Committee of the CSH Tenants' Association. 4/4 at 1, meet at Phillips Gallery, 406 E. 79th St., for a slide show. $5 (744-3958).

FROM SAILING BOATS TO SKYSCRAPERS—The financial district and our mercantile history. A walk with the Museum of the City of New York (534-1672, ext. 236). *4/5, from 11 a.m. to 3. Meet at Castle Clinton,* Battery Park. $10. Tour includes a lunch stop (buy your own).

MILLIONAIRES' ROW—"New York's Gold Coast." A New York Walk-About. 4/5 at 11 a.m. or 2, meet on NE corner of 58th St. and Fifth Ave. (582-2015 weekdays 9–5; 914-834-5388, evenings, weekends). $6.

ROOSEVELT ISLAND—Adventure on a Shoestring walk. 4/5 at 1, meet on NW corner of 59th St. and First Ave. (265-2663). $5, plus Tramway fare $2.

DOWNTOWN BROOKLYN—A walk with the Brooklyn Historical Society. Focus is on development projects. 4/4 at 1, meet at the Society, 128 Pierrepont St. (718-624-0890). $5.

FULTON FISH MARKET—First early-morning tour of the season, 4/2 at 6:45 a.m., and first and third Thurs. monthly through Oct. Meet at the South Street Seaport Museum Children's Center, 165 John St.; must reserve (669-9416). Watch the fishmongers in action, and wind up with a chowder breakfast. $17.

TOURS WITH THE 92ND STREET Y—Advance registration is required (996-1105). **Downtown Jazz:** 4/2, 7:30–11:30 p.m.; stops at the Village Vanguard and the Bitter End; $16 includes a drink. All these 4/5: **A Day in Brooklyn Heights,** 11 a.m.–3; $8. **Jewish Harlem,** 1–4; $8. **East Village Brunch and Walk,** 11 a.m.; $8 (buy your own brunch). **Kate Simon's Magical Neighborhood,** Kips Bay, with the writer; 1–4; $10. Also, phone for schedule of out-of-town tours.

FIRE ISLAND SUNKEN FOREST, an all-day field trip with Alley Pond Environmental Center (718-229-4000), focusing on ecology, geology, bird and animal life, nature photography. $10 (must pre-register).

CENTRAL PARK—4/5 at 11 a.m., "Central Park's Named Gates," a bike tour. Take a lunch and your own bike and helmet (397-3080). Free.

FORT TRYON TO RIVERDALE, with the Shorewalkers of New York (865-5601). 4/4 (call 799-0169 for meeting spot and time). Also **Under and Over Brooklyn Bridges,** 4/5 at 11:30 a.m.; meet on steps of City Hall. $3 contribution.

URBAN PARK RANGERS—Walks and workshops, free unless noted. Call borough offices for the weekend lineup: Bronx, 548-7880 or 589-0096. Brooklyn, 718-287-3400. Manhattan, 397-3091. Queens, 718-699-4204. Staten Island, 718-442-1304.

LINCOLN CENTER—A first-hand look at the world of ballet, opera, theater, music. Frequent tours leave from the concourse level tour desk between 10 a.m. and (Lincoln Center, 140 W. 65th St.). $5.75 adults $5.25 students and senior citizens, $3.25 childre (877-1800, ext. 512).

OUTDOORS CLUB—Write for schedule of country hike P.O. Box 227, Lenox Hill Station, New York 10021 4/4 at 10 a.m., a three-beach walk in South Brookly meet at D-train Sheepshead Bay station, middle train, at token booth. $1 (473-5159, nights before 11 Snack stop; optional Russian lunch, $4.

SPORTS

BASKETBALL—Knicks: Madison Square Garden (56 4400). 4/4 at 7:30: vs. Indiana; 4/6 at 7:30: vs. Phil delphia. $8–$20. **Nets:** Byrne Meadowlands Aren East Rutherford, N.J. (201-935-8888). 4/1 at 7:30: Knicks; 4/3 at 7:30: vs. Philadelphia. $6–$15.

HOCKEY—Rangers: *Madison Square Garden* (56 4400). 4/1 at 7:30: vs. Washington; 4/5 at 7:30: Montreal. $9–$22. **New Jersey Devils:** Brend Byrne Arena, East Rutherford, N.J. (201-935-605 4/5 at 7:35: vs. Washington; $10–$19. **Islande** Nassau Coliseum, Uniondale, L.I. (516-794-410 4/2 at 8:05: vs. Quebec; 4/4 at 7:05: vs. Buff $16–$26.

AMATEUR BOXING—Daily News Golden Gloves: Forum (564-4400). 4/3 at 7:30: Championship b in this annual tournament featuring New York Ci best young boxers. $10–$22.50.

HORSE RACING—Aqueduct for the fall-winter meet through 5/31 (718-641-4700). Daily except post time, 12:30. $2, $5. Featured races: 4/4, Goth 4/5, Bouwerie (NYB).

CHILDREN

KIDS AGAINST DRUGS—A musical about the demise student as a result of drugs; performed by childre sponsored by the 92nd Street Y. 4/1 at 7. P.S. 7 St. and West End Ave. (996-1105). $1.

MUSIC FOR CHILDREN—Meet composer Bill Lowe and enjoy a little music, mime, and jazz. 4/3 at 11 a.m., 4, and 8 and 4/4 at 4. Lincoln Square Studio Theatre, 218 W. 64th St. (262-4989). $2.

THE LITTLE ORCHESTRA SOCIETY, Dino Anagnost conductor, presents *Babar the Elephant,* a children's opera by Nicolai Berezowsky. 4/4 at 11 a.m. and 1. Avery Fisher Hall, Broadway at West 64th St. (874-2424). $9–$19.

LARK AND THE NIGHTINGALE—A musical adaptation of the Hans Christian Andersen story, which will be "signed" for the hearing impaired. 4/4 at 1:30 and 7:30 and 4/8 at 7:30. Marymount Manhattan Theatre, 221 E. 71st St. (517-0475). Free (reserve).

BOTTOM'S DREAM—An operatic version of Shakespeare's *Midsummer Night's Dream,* featuring fairies, frivolity, fantasy, and fun. Every Sat., 4/4–5/16 at 1 and 3:30; also, 5/10, 5/17 at 3:30 only (mother's half-price, on Mother's Day, 5/10). Hartley House Theatre, 413 W. 46th St. (666-1716). $4; adults, $5.

FLEXITOON FUNHOUSE—A puppet show featuring the Flexitoon Funhouse Puppets and Nickelodeon's Pinwheel Puppets. 4/4 at 2. Dalton School, Martin Theater, 108 E. 89th St. (722-5160). $4 (reserve).

CHILDREN'S FAIRS—4/4, 11 a.m.–4: **Union Theological Seminary Day Care Center** fair and bazaar, with the theme "It's a Small World," highlights international food, games, and entertainment. Also a rummage sale, silent auction, a film festival, crafts, books and toys. On the campus, 100 Claremont Ave., 120th–122nd Sts. (662-7100). Admission's $1 . . . 4/5, 10 a.m.–3: A day of activities and children's shows featuring *The Manhattan Puppet Show,* with Bert, Ernie and friends at 11 a.m., $3; *Magical David,* a program of music and magic, noon, $3; *Orkidstra,* a mime troupe which brings symphonic classics to children, 1:30, $5. Also refreshments, raffles, vendors and much more. The **West Side Y.M.C.A. Nursery and Kindergarten Co-op,** 5 W. 63rd St. (245-2388). Additional charges for other activities.

WHEN THE COOKIE CRUMBLES, YOU CAN STILL PICK UP THE PIECES—A humorous play, about the problems children face when their parents get divorced, performed by Theatreworks/U.S.A. 4/5, 4/12 at 11 a.m. and 12:45. Promenade Theatre, 2162 Broadway (595-7508). Free (reservations required).

MR. MCFEELY—See the character from *Mr. Rogers' Neighborhood,* and listen to songs, stories, and improvisations. 4/5 at 1 and 3. Third Street Music School, 235 E. 11th St. (777-3240). $2.50; adults, $4.50.

GAMES FROM THE PAST—Learn about games that were played in the eighteenth-century. 4/5 at 2. Fraunces Tavern Museum, 54 Pearl St. (425-1778). $2.

RING AROUND THE RAINBOW—Children can learn about "crack" prevention through puppets; the Shadow Box Theatre. 4/1–3 and 4/8–10 at 10:30 a.m.: J.H.S. 13, Madison Ave. at 106th St. (724-0677). $3.

OUCH THE AIR—Puppet friends Scarlet and Rainbow take a madcap journey through the wilds of the imagination. 4/6 at 10:30 a.m. P.S. 166, 132 W. 89th St. (724-0677). $2.50.

LLUSION AND PRIEST IDIGITATION—Father Jerry presents a program of magic, mirth, and mystery. 4/4 at 7:30. Resurrection-Ascension Parish Hall, Woodhaven Blvd. and 61st Rd., Rego Park, Queens (718-424-5212). $6.

TORYTIME—Listen to storyteller Idalee Alderson and then enjoy milk and cookies. Every Sat. at 11 a.m.: Hudson Street Papers, 234 Third Ave. between 19th–20th Sts. (529-9748). Free.

IPPET FESTIVAL—*Mother Goose Tales* and *The Three Bears,* by Penny Jones and Co. $3. Followed by a "Please Touch" exhibition, in which children can handle antiques from New York. $2. 4/4 at 1:30. Museum of the City of New York, Fifth Ave. at 103rd St. (534-1672).

PPET PLAYHOUSE—*Fun With Music and Dance,* pre-ented by Laurel Lesio. 4/4–5 at 11 a.m. and 1. Mur-hy Center at Asphalt Green, 555 E. 90th St. (879-316). $3.

DERELLA—A musical, by the Papageno Puppet Theter, through 4/18. Sat. and Sun. at noon. Party Cen-r, 131 W. 72nd St. (874-3297). $3.50 (reserve).

RY HOUR—Eeyore's Bookstore East, Madison Ave. at 1st St. (988-3404). Every Sun. at 12:30. Also at yore's Bookstore West, 2212 Broadway between 3th–79th Sts. (362-0634). Sun. at 11 a.m. Free.

LONG RUNNERS—**Mostly Magic:** A magic show with Johnny Ace Palmer and Imam, every Sat. at 2. 55 Carmine St., off Sixth Ave. and Bleecker St. (924-1472). $7.50 . . . **13th Street Repertory Company:** *Rumple Who?,* Sat. and Sun. at 1; *The Snow White Show,* Sat. and Sun. at 3. 50 W. 13th St. (675-6677). $3 . . . **Michael Taubenslag Productions:** 4/5 at 1:30: *The Funzapoppin Magic Show.* Jan Hus Playhouse, 351 E. 74th St. (772-9180). $3.95 . . . **The Little People's Theater Company:** *Humpty Dumpty Falls In Love* at 1:30, and *Goldilocks and the Three Bears* at 3, Sat. and Sun. through 4/12. 39 Grove St. (765-9540). $5 . . . **4th Wall Repertory Company:** *The Beat Is With You,* an original rock musical. Sat. and Sun. at 3:30. 79 E. 4th St. (254-5060). Adults $10; children $6.

CITY OF NEW YORK PARKS AND RECREATION—**Marionette Theatre:** 79th St. and West Drive, Central Park (988-9093). *Aladdin,* Sat., noon and 3. $2 . . . **Heckscher Puppet House:** North of Seventh Ave. and CPS, Central Park (397-3089). *The Emperor and the Nightingale,* about a king, a housemaid, and a songbird. Mon.–Fri., 10:30 a.m. and noon. $2 . . . **Belvedere Castle:** Central Park Learning Center, 79th St. south of the Great Lawn (772-0210). 4/4 at 1: "Insect Safari"—Go on an insect safari, then make your own moving creature; for ages 5–11. Free (must reserve) . . . **The Dairy:** 64th St., mid-Park, (397-3156). 4/4 at 1:30: "The Kathak Ensemble"—North Indian classical dance and storytelling for ages 5–11 (must reserve) . . . **Sheep Meadow:** North of the Carousel, (472-2623). 4/5 at 1: "Go Fly a Kite"—A day of kite flying and demonstrations.

INFOQUEST CENTER—AT&T, at 56th St. and Madison Ave. (605-5555; for groups, 605-5140); open 10 a.m.–6 daily except Mon. and holidays; Tue. to 9. Free. A hands-on environment, with holograms and satellites, fiber optics and robotics, to help the curious of all ages discover how these devices and others aid us in retrieving, storing, and managing data. Meet Gordon, the talking robot, find out if you can recognize your own voice, program a rock video, and watch a show with 32 video projectors.

METROPOLITAN MUSEUM OF ART—Fifth Ave. at 81st St. (570-3932). 4/4–5: "Faces We Know: Shapes of Faces in the Museum"—Weekend activities include films and drawing classes. Gallery adventure (includes sketching and hands-on-project), Sat. at 11 a.m. and 2:30 and Sun. at 11 a.m., Uris Center; films, Sat. at 1 and 3, Uris Auditorium; slide talk–gallery hunt, Sun. at 1 and 3, Uris Conference Room; drawing for ages 9 and above, Sun. 1:30–3 (Uris Center). Free.

CHILDREN'S MUSEUM OF MANHATTAN—314 W. 54th St. (765-5904). 4/4–5 at 1:30 and 3: "Lights, Camera, Action"—Children can perform with puppets they create and see themselves on a video screen. Hours: Tue.–Fri. 1–5; weekends, 11 a.m.–5. Adults $2 (weekends) and $1 (weekdays); children $3 and $2.

QUEENS MUSEUM—New York City Building, Flushing Meadow–Corona Park (718-592-2405). 4/5 at 1 and 3: "Panorama of New York City"—Make a beautiful poster illustrating a memory of New York. 50¢. Hours: Tue.–Fri. 10–5; Sat.– Sun. noon–5:30.

STATEN ISLAND CHILDREN'S MUSEUM—Snug Harbor, 1000 Richmond Terr. (718-273-2060). 4/4 at 1: "Cityscapes"—Children can make free-standing structures with plastic, wood, and wire mesh; 4/5 at 1 and 3: "Pretend World's Fair"—Recapture the innovative spirit of the 1939 World's Fair by viewing slides and photos. $2 (reservations required for all programs). "Storytelling"—Every Sat. at 11:30 a.m., for pre-schoolers. In the Main Gallery: "Building Buildings." Downstairs Gallery: "Big Top Puppets." Hours: Wed.–Fri. 2–5, Sat.–Sun. 11 a.m.–5. $2.

BROOKLYN MUSEUM—200 Eastern Pkwy. School and Youth Program Division, (718-638-5000, ext. 221). 4/4, 3–5: "Be an Artist"—Children ages 8–15 are invited to work with artist, Donna Dennis, and create a private environment to take home. Free (must reserve). Hours: Mon., Wed.–Fri. 10 a.m.–5, Sat. 11 a.m.–6, Sun. 1–6. Adults $2; children under 12, free.

AMERICAN MUSEUM OF NATURAL HISTORY—CPW at 79th St. (769-5000). Mon., Tue., Thu., Sun. 10 a.m.–5:45; Wed., Fri., Sat. 10 a.m.–9. Sug. donation: $1.50; adults $3; Fri.–Sat. 5–9, free. Natural-science exhibits, dioramas, models, etc. Also the Naturemax Theater, with films, daily; the Natural Science Center, Tue.–Fri. 2–4:30, Sat.–Sun. 1–4:30; The Discovery Room, Sat.–Sun. noon–4:30.

Cavaliere

Anne Rosenzweig of Arcadia joined forces with Cavaliere's new Chef Suleyman to produce plenty of snap, crackle and pop.

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RESTAURANT DIRECTORY

KEY TO ABBREVIATIONS

B	**Breakfast**
Br	**Brunch**
L	**Lunch**
D	**Dinner**
S	**Supper**
(I)	**Inexpensive—Mostly $15 and under***
(M)	**Moderate—Mostly $15-$35**
(E)	**Expensive—Mostly $35 and over***
AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**
Formal:	**Jacket and tie**
Dress opt:	**Jacket**
Casual:	**Come as you are**

***Average cost for dinner per person ordered à la carte.**

This is a list of advertisers plus some of the city's most popular dining establishments.

Please check hours and prices in advance. Rising food and labor costs often force restaurateurs to alter prices on short notice. Also note that some deluxe restaurants with à la carte menus levy a cover (bread and butter) charge. Many restaurants can accommodate parties in private rooms or in sections of the main dining room—ask managers for information.

MANHATTAN

Lower New York

AMAZONAS—492 Broome St. (966-3371). Casual. Brazilian. Spcls: steak oswaldo aranha, vatapa, shrimp à Baiana. Res. nec. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–5. D Sun.–Thu. 5–11:30, Fri.–Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC.**

AMSTERDAM'S BAR & ROTISSERIE—454 Broadway, at Grand St. (925-6166). Casual. International. Spcls: chicken salad with sesame noodles, roasted fish, tortellini with porcini cream. Res. sug. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **428 Amsterdam Ave., bet. 80th–81st Sts.** (874-1377). **(I-M)** **AE, CB, DC, MC, V.**

ANGELO—146 Mulberry St. (966-1277). Casual. Italian. Spcls: angel hair alla sassi, boneless chicken scarpariello, cannelloni amalfitani. Open Tue.–Thu. noon–11:30, Fri. to 12:30 a.m., Sat. to 1 a.m., Sun. to 11:30. Closed Mon. **(M)** **AE, DC, MC, V.**

THE BEACH HOUSE—399 Greenwich St., at Beach St. (226-7800). Casual. Mexican. Spcls: fresh crabmeat enchiladas, chile relleno, shrimp in garlic sauce. L Tue.–Fri. noon–4. D Tue.–Fri. 4–midnight, Sat. 5–1 a.m., Sun. 5–11. Closed Mon. **(I)** **AE, CB, DC, MC, V.**

CAPSOUTO FRERES—451 Washington St. (966-4900). Casual. French. Spcls: breast of duck with ginger cassis sauce, bouillabaisse, lobster neptune. L Tue.–Fri. noon–3:30. Br Sat.–Sun. noon–4:30. D Sun.–Thu. 6–11, Fri.–Sat. to midnight. **(M)** **AE, CB, DC.**

CINCO DE MAYO—349 W. Broadway, bet. Broome and Grand Sts. (226-5255). Casual. Mexican. Spcls: budin de tortilla, menudo norteno, alambres de cambrones. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. 11 a.m.–3. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 50. Ent. Thu.–Sat. **(M)** **AE, DC, MC, V.**

5 & 10 NO EXAGGERATION—77 Greene St., at Spring St. (925-7414). Casual. Continental. Spcls: steak ambassador in sesame plum sauce, char-broiled chicken marengo in jalapeno pepper and chutney sauce, veal champagne with apples. Res. sug. D Tue.–Thu. 5–11, Fri.–Sat. to midnight. Champagne Br Sat.–Sun. noon–3. 1940s-style ent. Wed.–Sat. **(M)** **AE, MC, V.**

FRAUNCES TAVERN RESTAURANT—Broad and Pearl Sts. (269-0144). Washington bade farewell to his officers here in 1783. Dress opt. Regional American. Spcls: Pearl St. roast oysters, carpetbagger steak, baked chicken à la Washington. B Mon.–Fri. 7:30 a.m.–10 a.m.. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Fri. 5–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

GIANNI'S—15 Fulton St. (608-7300). Casual. Northern Italian. Spcls: garlic bread with gorgonzola, fresh pasta, grilled seafood, scampi Giorgio, tirami su. Res. sug. Open for L and D daily 11:30 a.m.–midnight. **(M)** **AE, CB, DC, MC, V.**

GREENE STREET CAFE—101 Greene St., bet. Prince and Spring Sts. (925-2415). Casual. American/classic. Spcls: scallop ravioli with leek and fennel in tomato butter sauce, salmon fillet with three caviars in lemon butter sauce, roast loin of lamb with eggplant provençal. Res. sug. D Mon.–Thu. 6–midnight, Fri.–Sat. to 1 a.m. Br Sun. 11:30–8:30. Ent. **(M)** **AE, CB, DC, MC, V.**

HARLEQUIN—569 Hudson St. (255-4950). Casual. Continental/Spanish. Spcls: angulas, bouillabaisse catalonian, paella, veal and sweetbreads with morels. Res. sug. Br Sat.–Sun. noon–4. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

JEREMY'S ALE HOUSE—259 Front St., at Dover St. (964-3537). Casual. American/seafood. Spcls: fried seafood, hero steak sandwiches, chili, soup. Open Mon.–Fri. 8 a.m.–9, Sat.–Sun. 10–6. **(I)** **No credit cards.**

LIBERTY CAFE—Pier 17, South St. Seaport, 3rd floor (406-1111). Casual. American regional. Spcls: Norwegian salmon steak, blackened shrimp, bay scallop and shrimp pot-pie. Res. sug. L Mon.–Sat. 11:30 a.m.–5. D Mon.–Sat. 5–11:30, Sun. 3–11. **(M). Oyster Bar:** Spcls: oysters, chowder. Open for L and D daily noon–11. **(I)** **AE, CB, DC, MC, V.**

THE MARKET BAR AND DINING ROOMS—World Trade Center Concourse (938-1155). Casual. American. Spcls: seafood stew, porterhouse steak, vegetable platter, frozen chocolate soufflé with burnt almond sauce. Res. nec. Concourse cafe and barroom. Dining Room: L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5–10. Barroom: 11:30 a.m.–1 a.m. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ONE HUDSON CAFE—1 Hudson St. (608-5835). Dress opt. French. Spcls: fresh fish, duck steak with redcurrent and juniper berry sauce, pecan tart. Res. sug. L Mon.–Fri. noon–3. Light menu Mon.–Fri. 3–6. D Tue.–Sat. 6–11:30. Ent. Tue.–Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

RAOUL'S—180 Prince St., bet. Sullivan and Thompson Sts. (966-3518). Dress opt. French. Spcls: steak au poivre, escargots Polignac, rognons de veau à la moutarde. Res. nec. D only Mon.–Fri. 6:30–11:30, Sat.–Sun to midnight. **(M-E)** **AE, MC.**

S.O.B.'S—204 Varick St., at Houston St. (243-4940). Casual. Bahian/Brazilian. Spcls: vatapa, cararao tropical (shrimp with chunks of pineapple), mariscada. Res. nec. D only Tue.–Sat. 7–midnight. Ent. Closed Sun. and Mon. **(M)** **AE, CB, DC, MC, V.**

SKYWARD CAFE—165 Water St. (509-5252). Dress opt. Continental. Spcls: fettuccine Alfredo with crabmeat, scampi amorous, scaloppine veal francese. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–10. Private parties for 25–150. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

S.P.Q.R.—133 Mulberry St. (925-3120). Casual. Northern Italian. Spcl: homemade pasta. Res. sug. Open Mon.–Thu. 11:30 a.m.–midnight., Fri. to 1 a.m., Sat. 1–1 a.m., Sun. 1–11. Private banquet room. Valet parking for D. Ent. **(M)** **AE, CB, DC, MC, V.**

TENNESSEE MOUNTAIN—143 Spring St., at Wooster St. (431-3993). Casual. American. Spcls: Canadian baby back ribs, fried chicken, meat and vegetarian chili, frozen margaritas. Res. sug. Open Sun.–Wed. 11:30 a.m.–11, Thu.–Sat. to midnight. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, MC, V.**

WINDOWS ON THE WORLD—1 World Trade Center (938-1111). 107 stories atop Manhattan. Formal. American/international. Membership club at L (non-member surcharge). D Mon.–Sat. 5–10. Table d'hôte. Buffet Sat. noon–3, Sun. to 7. Res. nec. **(M) Cellar in the Sky:** Wine cellar setting. 7-course D with 5 wines. Mon.–Sat. at 7:30. Res. nec. **(E). Hors d'Oeuvrerie and City Lights Bar:** Jacket required. International hors d'oeuvres. Open Mon.–Sat. 3–1 a.m. (cover after 7:30), Sun. to 9 (cover after 4). No res. Jazz nightly. Free D parking. **(M)** **AE, CB, DC, MC, V.**

YANKEE CLIPPER—170 John St., bet. South and Front Sts. (344-5959). Casual. American/Continental. Spcls: grilled swordfish, pompano, rack of lamb, English mixed-grill. Res. sug. L Sun.–Fri. noon–4. D Sun.–Thu. 4–10, Fri.–Sat. to 11. Private parties 25–150. **(M)** **AE, CB, DC, MC, V.**

Greenwich Village

ANGELICA—82 Seventh Ave. So., at Bleecker St (620-9622). Casual. Italian. Spcls: menu changes daily. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat one seating at 7. Closed Sun. **(M-E)** **No credit cards**

CAFE CEFALU—259 W. 4th St., bet. Charles and Perry Sts. (989-7131). Casual. Italian. Spcls: homemad tagliarini, agnolotti, gnocchi, veal piccata. Res. sug. I only 5:30–11 daily. **(I-M)** **AI**

CALIENTE CAB CO.—61 Seventh Ave. So., at Bleecke St. (243-8517). Casual. Mexican. Spcls: frozen Margaritas, Mexican stand-off, camarones à la diabla, ch michangas. Br and L daily noon–5. D daily 5–3 a. **(I)** **MC,**

CARAMBA II—684 Broadway, at 3rd St. (420-981 Casual. Mexican. Spcls: margaritas, chimichangas, b cados amores, combination plates. Res. sug. L dai noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC,**

CHARLOTTE'S CAFE—162 Christopher St. (675-744 Casual. Southwestern American. Spcls: duck faji fish of the day wrapped in corn husk, Anaheim cl filled with duxelles. Res. sug. D Tue.–Thu., S 5:30–11:30, Fri.–Sat. to 12:30 a.m. Br Sun. noon Private parties for 75. Closed Mon. **(M)** **AE, MC,**

DA SILVANO—260 Sixth Ave. (982-0090). Cas Florentine. Res. nec. L Mon.–Fri. noon–3. D Mo Sat. 6–11:30, Sun. 5–11. **(M)**

EL COYOTE—774 Broadway, bet. 9th–10th Sts. (6 4291). Casual. Mexican. Spcls: large combina plates, chili rellenos, shrimp con salsa verde. L d 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to r night. **(I)** **AE, MC**

EL FARO—823 Greenwich St. (929-8210). Ca Spanish. Spcls: chicken villarroy, mariscada egg sa extrena. No res. L Mon.–Fri. 11 a.m.–3. D M Thu. 3–midnight, Fri. to 1 a.m., Sat. noon–1 Sun. 1–midnight. **(M)** **AE, M**

GARVIN'S—19 Waverly Pl. (473-5261). Casual. American/Continental. Spcls: baby Coho salmon, rack of lamb, boneless roast duckling Valencia. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D Sun.–Tue. 5–11, Wed.–Thu. to 11:30, Fri.–Sat. to midnight. Br Sat.–Sun. 11 a.m.–4. Pre-theater D 5–7. **(M)** **AE, CB, DC, MC, V.**

GOTHAM BAR & GRILL—12 E. 12th St. (620-4020). Casual. American. Spcls: roast quail salad with marinated mushrooms, red potatoes and sherry vinegar-walnut oil dressing, grilled tuna with confit tomato and lemon basil pasta, warm raspberry gratin with Grand Marnier butter. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 6–11, Fri. to 11:30, Sat. 5:30–11:30, Sun. 5–10. **(M)** **AE, CB, DC, MC, V.**

HUNAN BALCONY—305 Sixth Ave., bet. Carmine and W. 3rd Sts. (807-0005). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

JOHN CLANCY'S—181 W. 10th St., at Seventh Ave. (242-7350). Dress opt. American/seafood. Spcls: lobster American, swordfish grilled over mesquite. Res. nec. D Mon.–Sat. 6–11:30, Sun. 5–10. Private parties for 35–40. **(M)** **AE, CB, DC, MC, V.**

KNICKERBOCKER—33 University Pl. (228-8490). Casual. American. Spcls: prime steak, shrimp Knickerbocker, veal chop, homemade desserts. Res. sug. L Mon.–Sat. 11:30 a.m.–4:30. Br Sun. 11:30 a.m.–4. D daily 4:30–11:30. S daily 11:30–3 a.m. Ent. Mon.–Sat. from 9:30. **(M)** **AE, DC, MC, V.**

LA TULIPE—104 W. 13th St. (691-8860). Casual. French. Spcls: papillote de red snapper aux légumes fondants, langue Valenciennoise. Res. nec. D only Tue.–Sun. 6:30–10. Closed Mon. **(E)** **AE, CB, DC, MC, V.**

LE CERVIN—308 Bleecker St. (463-0730). Casual. French. Spcls: raclette, boeuf Wellington, poached fillet of salmon with basil sauce. Res. sug. D Tue.–Thu. 5:30–11, Fri.–Sun. to midnight. Br Sun. noon–4. Closed Mon. **(M)** **AE, MC, V.**

ION'S HEAD—59 Christopher St. (929-0670). Casual. American. Spcls: roast duck with green peppercorns, sirloin steak with stilton sauce, seafood sausage. Res. sug. L Mon.–Fri. noon–5. Br Sat.–Sun. noon–4. D Sun.–Thu. 5–2 a.m., Fri.–Sat. to 2:30. **(I–M)** **AE, DC, MC, V.**

ITALI—296 Bleecker St., at Seventh Ave. So., (989-1367). Casual. Northern Indian. Spcls: murgh tikka muslam, lamb du-piag, chicken tandoori. Res. sug. L Fri.–Sun. 11 a.m.–3:30. D daily 4:30–midnight. Private parties. Complete D. Also **Mitali, 334 E. 6th St.** (533-2508). **(I)** **AE, MC, V.**

ONTE'S—97 Macdougal St. (228-9194; 674-9456). Casual. Italian. Spcls: homemade pasta, osso buco alla milanese, fresh fish. Res. sug. Open Mon., Wed.–Sun. noon–11. Closed Tue. **(M)** **AE, CB, DC, MC, V.**

E FIFTH—1 Fifth Ave., at 8th St. (260-3434). Casual. American. Spcls: prime sirloin, lamb and veal chops, fresh fish, pasta. Res. sug. Br Sat.–Sun 11 a.m.–4. D daily 5–midnight. 2 hr. free D parking. Ent. nightly from 9. **(M)** **AE, CB, DC, MC, V.**

CON DE ESPANA—226 Thompson St. (475-9891). Casual. Spanish. Spcls: assorted seafood with green, garlic, or egg sauces. L Sat.–Sun. noon–3. D Sun.–Thu. 5–11, Fri.–Sat. to midnight. Guitarist evenings. Also **82 Beaver St.** (344-5228). L Mon.–Fri. noon–3. D Mon.–Thu. 3–9, Fri. to 10, Sat. to 11:30. Ent. Fri. nd Sat. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

ILLA—62 Charles St., at W. 4th St. (929-3189). asual. Spanish. Spcls: paella à la Valenciana, maris- da Sevilla. L Mon.–Sat. noon–3. D Mon.–Thu. –midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. **-M)** **AE, DC, V.**

ARKANA—64 W. 10th St. (254-5800). Casual. merican Regional. Spcls: fried chicken, barbecued eaks, crawfish. Res. nec. D daily 6–midnight. S e.–Sat. midnight–3:45 a.m. Private parties. **(M)** **AE, DC.**

IS—417 Bleecker St., at Bank St. (924-6420). sual. Bangkok. Spcls: pla lad prig, frog legs, pla k pad tua. Res. sug. D Mon.–Thu. 5–11:30, Fri.– to midnight, Sun. 4–11. **(I-M)** **AE, MC, V.**

FTH AVENUE—24 Fifth Ave., at 9th St. (475-30). Casual. French. Spcls: Louisiana shrimp, tarte- e of escargot, ravioli with sweetbreads, white- colate mousse. Res. sug. L Mon.–Fri. 11:45 a.m.–3:30. Br Sat. noon–4, Sun. from 11 a.m. D daily 5:30–11. **(M)** **AE, CB, DC, MC, V.**

VANESSA—289 Bleecker St. (243-4225). Casual. Nouvelle American-French. Spcls: rack of lamb with pine nuts, sautéed swordfish with macadamia nuts, sautéed salmon with four onions, Vanessa chocolate. Res. sug. L Mon.–Fri. noon–3:30. Br Sat.–Sun. noon–5. D daily 5:30–midnight. Harpist nightly. **(M)** **AE, DC, MC, V.**

14th–42nd Streets, East Side

THE BACK PORCH—488 Third Ave., at 33rd St. (685-3828). Casual. American. Spcls: seafood, steaks, pasta. Res. sug. L Mon.–Fri. noon–5. D daily 5–11. Br Sun. noon–4. **(M)** **AE, CB, DC, MC, V.**

BALKAN ARMENIAN—129 E. 27th St. (689-7925). Casual. Armenian/Middle Eastern. Spcl: Balkan shish kebab, stuffed fish, stuffed mussels. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Thu. 4:30–9, Fri.–Sat. to 10. Complete D. Closed Sun. **(I-M)** **AE, DC, MC, V.**

CRYSTAL FOUNTAIN—Grand Hyatt, Lexington Ave. at 42nd St. (850-5998). Casual. Continental. Res. sug. Open 6:30 a.m.–midnight daily. Br Sun. 10:30–3. Pianist Mon.–Fri. 8 a.m.–2 p.m. **(M)** **AE, CB, DC, MC, V.**

EL CHARRO ESPANOL—58 E. 34th St. (689-1019). Casual. Spanish/Mexican. Spcls: fresh fish, veal chop, chili rellenos, enchiladas and chicken mole. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to 11, Sun. noon–10:30. **(M)** **AE, CB, DC, MC, V.**

HSF—578 Second Ave., at 32nd St. (689-6969). Casual. Hong Kong–style Cantonese. Spcls: dim sum lunch, Hong Kong steak, seafood taronest, lemon chicken. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 3–11:30, Fri.–Sat. to 12:30 a.m. Private parties for 50. **(I-M)** **AE, CB, DC, MC, V.**

MINDY'S—212 E. 42nd St., in the New York Helmsley (490-8900). Jacket req. International. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 5–10:30. S 10:30–midnight. Light entrées served between meals. Ent. **(M)** **AE, CB, DC, MC, V.**

OLE—434 Second Ave., bet. 24th–25th Sts. (725-1953). Casual. Spanish. Spcl: mariscada. L Mon.–Fri. 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Guitarist Wed.–Sun. Reduced rate parking in bldg. **(I-M)** **AE, MC, V.**

OYSTER BAR & RESTAURANT—Grand Central Terminal (490-6650). Casual. American seafood. Spcls: oysters, grouper, swordfish, red snapper. Res. nec. Open Mon.–Fri. 11:30 a.m.–9:30. Closed Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PARK BISTRO—414 Park Ave. So., bet. 28th–29th Sts. (689-1360). Casual. French. Spcls: warm chicken mousse with prunes and port wine, breast of duck with honey pepper sauce, broiled salmon with basil cream sauce. Res. sug. B Mon.–Fri. 9 a.m.–noon. L Mon.–Fri. noon–3. Br Sat.–Sun. 11 a.m.–4. Tea Mon.–Fri. 3–6. D daily 5–11. **(M)** **AE.**

SAL ANTHONY'S—55 Irving Place, bet. 17th–18th Sts. (982-9030). Casual. Italian. Spcls: fresh fettuccine with porcini mushrooms, chicken with olive oil and garlic, hot and cold antipasta. Res. sug. L Mon–Fri. noon–3. Br Sat.–Sun. noon–4. D Mon.–Thu. 3–11, Fri. 3–12:30 a.m., Sat. 4–12:30 a.m., Sun. 4–10. Private parties 20–100. **(M)** **AE, CB, DC, MC, V.**

SALTA IN BOCCA—179 Madison Ave., bet. 33rd–34th Sts. (684-1757). Dress opt. Northern Italian. Spcls: fettuccine casalinga, saltimbocca, pollo alla Romana. Res. sug. L Mon.–Fri. noon–3. D Mon–Thu. 4–10:30, Fri. to 11, Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHELTER—540 Second Ave., at 30th St. (684-4207). Casual. Regional American. Spcls: seafood salad with fresh dill, spinach and cheese pasta roll with tomato sauce, fajitas, marinated and grilled baby chicken with herb butter, hamburger. L Mon.–Fri. 11:30 a.m.–4:30. D daily 5–2 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. **(I)** **AE, DC, MC, V.**

STRINGFELLOWS—35 E. 21st St., (254-2444). Dress opt. French/Asian. Spcls: kaleidoscopic oysters, grilled swordfish with puttanesca and roast peppers, chicken and crabmeat stir-fry with Thai curry paste. Res. sug. D Mon.–Sat. 8–midnight. S/B Mon.–Sat. midnight–3:30 a.m. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

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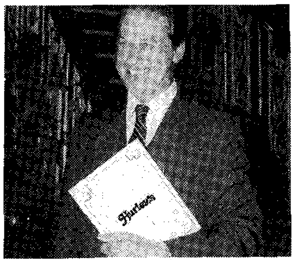

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TRUMPET'S—Grand Hyatt, Lexington Ave. at 42nd St. (850-5999). Jacket required. American. Spcls: sauteed snapper filet rubbed with black pepper, thyme, and garlic; pan-fried Long Island duckling with plums and apricots, filet of beef with goose liver, chocolate truffle cake. L Mon.–Fri. noon–2:30. D daily 5:30–10:45. Pre-theater D 5:30–7:30. Ent. 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

14th–42nd Streets, West Side

THE BALLROOM—253 W. 28th St. (244-3005). Casual. Continental. Spcls: rack of lamb, fresh fish, tapas. Res. sug. L Tue.–Fri. noon–3. D Tue.–Sat. 5–midnight. Tapas bar. Complete D. Ent. Closed Sun.–Mon. **(M)** **AE, MC, V.**

CELLAR GRILL—131 W. 34th St., in Macy's lower level (967-6029). Casual. American. Spcls: chicken pot-pie, pizza, cobb salad. Res. sug. Open for L and D Mon.–Fri. 11 a.m.–9, Sat.–Sun. to 8. **(I)** **AE.**

CHELSEA TRATTORIA ITALIANA—108 Eighth Ave. (924-7786). Casual. Northern Italian. Spcls: calamaretti, homemade agnolotti, scaloppini alla Leone. Res. sug. L Mon.–Sat. noon–5. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

CHINA VILLAGE—141 W. 33rd St.(244-5575). Casual. Hunan/Szechuan/Cantonese. Spcls: Peking duck, orange flavor beef, sea scallops with garlic and chili sauce. Res. sug. Open daily 11 a.m.–11. Private parties for 85. **(I)** **AE, CB, DC, MC, V.**

CIRELLA'S—400 W. 42nd St. (564-0004). Casual. Traditional Italian. Spcls: penne all' arrabbiata di mare, pizza ai funghi, cotoletto di agnollo alla griglia, scaloppine alla francese. Res. sug. Open for L & D Mon.–Fri. 11:30 a.m.–11:30, Sat. from 5, Sun. 5–9. Br Sun. noon–4. Private parties. **(M)** **AE, CB, DC, MC, V.**

DINO CASINI'S—132 W. 32nd St. (695-7995). Dress opt. Italian/Continental. Spcl: veal Sorrentino. Res. sug. L Mon.–Sat. 11:45 a.m.–3:30. D Mon.–Sat. 3:30–9. Complete L and D. Closed Sun., except for private parties. **(I)** **AE, CB, DC, MC, V.**

EL QUIJOTE—226 W. 23rd St., in the Chelsea Hotel (929-1855). Casual. Castilian. Spcl: lobster from tank. Res. sug. Open daily noon–midnight. Inexpensive lobster special daily. **(M)** **AE, DC, MC, V.**

INDIAN OVEN II—913 Broadway, bet. 20th–21st Sts. (460-5744). Casual. Indian. Spcls: whole steamed fish in chutney, quail in ginger garlic gravy, tandoori chicken and vegetables. Res. nec. L daily noon–3. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–11, Fri.–Sat. to midnight. Private parties for 25–30. Also **Indian Oven—285 Columbus Ave., at 72nd St.** (362-7567). **(M)** **AE, CB, DC, MC, V.**

KEENS—72 W. 36th St. (947-3636). Dress opt. American. Spcls: Keens mutton chop, 20-oz. shell steak, Dover sole with lobster beurre blanc, game in season. Res. nec. L Mon.–Fri. 11:45 a.m.–2:45. D Mon.–Fri. 5:30–11, Sat. from 5. Private party rooms for 8–200. Closed Sun. **(M)** **AE, DC, MC, V.**

L'ACAJOU—53 W. 19th St. (645-1706). Casual. French. Spcls: steak au poivre, ris de veau au Calvados, cervelles au beurre noire. Res. sug. L Mon.–Fri. noon–3. D daily 6:30–11:30. **(M)** **AE, CB, DC, MC, V.**

OLD HOMESTEAD—56 Ninth Ave., bet. 14th–15th Sts. (242-9040). Casual. American. Spcls: sirloin, 4½-lb. lobster, prime rib. Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–10:45, Sat. 1–midnight, Sun. 1–10. Complete D. Free parking from 5 and all day Sat.–Sun. **(M)** **AE, CB, DC, MC, V.**

PAMPLONA—822 Sixth Ave., bet. 28th–29th Sts. (683-4242). Casual. Spanish. Spcl: fillet of sole Marbella. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. from 6. Private room for parties. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

SPEED LIMIT 55—154 W. 26th St. (645-8476). Casual. Japanese. Spcls: chicken gridlock (chicken yakitori), lamborghini countach (broiled steak with brandy cream sauce and whole black pepper), 3 musketeers (steamed squid, scallops and shrimp on flounder in wine garlic sauce). Res. sug. L Mon.–Fri. noon–4. D Mon.–Fri. 4–midnight, Sat.–Sun. 5–midnight. **(M)** **AE, MC, V.**

WORLD YACHT CRUISES—*Riveranda, Empress of New York, Duchess of New York,* and *Princess of New York, Cabaret*—Pier 62, W. 23rd St. and the Hudson River (929-7090; -8540). Dress opt. American/Continental. Spcls: filet mignon, coulibiac of salmon, stuffed chicken breast, pasta with lobster. Res. nec. L cruise sails Mon.–Sat. at noon. Br Sun. at 12:30. D cruise sails nightly at 7. Private parties for 2–500. Dancing. **(E)** **AE, MC, V.**

43rd–56th Streets, East Side

ALAMO—304 E. 48th St. (759-0590). Casual. Mexican/Texan. Spcls: steak or chicken fajitas, mole poblano, chicken fried steak. Res. sug. L Mon.–Fri. 11 a.m.–4. D Mon.–Sat. 4–midnight. Private parties for 100. Ent. Thu. and Fri. 2-hr. free D parking from 6. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

ALFREDO: THE ORIGINAL OF ROME—54th St., bet. Lexington and Third Aves., Citicorp Bldg. (371-3367). Casual. Italian. Spcl: fettuccine Alfredo. Res. sug. Open daily 11:30 a.m.–11:30. Br Sun. noon–4. **(I-M)** **AE, CB, DC, MC, V.**

AMBASSADOR GRILL—1 United Nations Plaza, at 44th St., in the U.N. Plaza Hotel (702-5014). Dress opt. American/southwestern French. Spcls: carpaccio salad, lobster and vegetable terrine, grilled John Dory andouillette with mustard sauce, roast lamb chops wrapped in chopped vegetables and herbs. Res. sug. B daily 7 a.m.–11 a.m. L daily noon–2:30. D daily 6–11. Br Sat. 11 a.m.–3. Champagne buffet Br Sun. 11:30 a.m.–3. Prix fixe L and D. Piano bar 5:30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

ARGENTEUIL—253 E. 52nd St. (753-9273). Jacket and tie required. American. Spcls: lobster, leek and artichoke salad with white truffle vinaigrette, roast goose fish and deep fried cabbage, calf's liver with mustard sauce and pepper poppadum. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–10:30. Closed Sun. **(E)** **The Grill:** (753-6387). Casual. Spcls: country veal pate, chefs special salad, grilled fish. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 6–11. Closed Sun.**(M)** **AE, CB, DC, MC, V.**

THE BARCLAY RESTAURANT & TERRACE—111 E. 48th St., in the Hotel Inter-Continental (421-0836). Jacket required. Continental. Spcls: grilled salmon with piquant seasoning, L.I. duckling with cranberry relish, filet of beef with duck liver and merlot wine sauce. Res. sug. B daily 7 a.m.–10:30 a.m. L Mon.–Sat. 11:30 a.m.–3. D daily 5:30–11:30. Br Sun. 11:30 a.m.–3. **(M-E)** Afternoon tea Mon.–Sat. 3–5:30. Ent. Mon.–Sat. 3–10:30 and Sun. Br. **AE, CB, DC, MC, V.**

BUKHARA—148 E. 48th St. (838-1811). Casual. Bukhara. Spcls: frontier roasted lamb, duck Bukhara, mellow cream chicken, frontier dal. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–11. Free D parking after 6. **(M)** **AE, CB, DC, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Jacket required. French/Continental. Spcls: veal paillard, poitrine de chapon, coquilles St. Jacques. Res. sug. D daily 7–2 a.m. Ent. nightly. **(E)** **AE, CB, DC, MC, V.**

CINCO DE MAYO—45 Tudor City Pl. (661-5070). Casual. Mexican. Spcls: alambres de cambrones, carne asada, enchiladas. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CITY LUCK—127 E. 54th St. (832-2350). Casual. Cantonese. Spcl: song loong gai cube. Res. sug. L Mon.–Fri. 11:30 a.m.–3, Sat. noon–3. D Mon.–Thu. 3–midnight, Fri.–Sat. to 1 a.m., Sun. noon–midnight. Valet parking after 6. **(I)** **AE, CB, DC, MC, V.**

DRAKE HOTEL—440 Park Ave., at 56th St. (421-0900). **Cafe Suisse:** Casual. Continental/Swiss. Spcls: veal emince with roesti or spaetzli, breast of duckling with blueberries. Res. sug. B Mon.–Sat. 7 a.m.–11 a.m., Sun. to 11:30 a.m. L Mon.–Sat. 11 a.m.–5, Sun. noon–5. D daily 5:30–11. **(M)** **Drake Bar:** B Mon.–Sat. 7–10:30. L Mon.–Sat. 11 a.m.–2:30. Cocktails Sun.–Fri. 11:30 a.m.–1 a.m., Sat. to 1:30 a.m. Ent. nightly. **(M)** **AE, CB, DC, MC, V.**

ENOTECA IPERBOLE—137 E. 55th St. (759-9720). Dress opt. Classical Italian. Spcls: game, fettuccine. Extensive wine library. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Closed Sun. **(M)** **AE, CB, DC.**

FOUR SEASONS—99 E. 52nd St. (754-9494). Formal. International. **Pool Room:** L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–11:30. Complete pre-theater D 5–6:30; after-theater D 10–11:30. Res. nec. Closed Sun. **(E)** **Grill Room:** L Mon.–Sat. noon–2. D Mon.–Sat. 5:30–11:30, desserts and cheese tray 10:30–midnight. Res. nec. Reduced-rate parking from 6. Private parties in both rooms. Closed Sun. **(E)** **AE, CB, DC, MC.**

GIAMBELLI 50TH RISTORANTE—46 E. 50th St. (688-2760). Dress opt. Northern Italian. Spcl: imported scampi. Res. sug. L Mon.–Fri. noon–3. D Mon.–Fri. 3–midnight, Sat. noon–midnight. Valet parking from 6. Private party room. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

HATSUHANA PARK AVENUE—237 Park Avenue, nr. 46th St. (661-3400). Casual. Japanese. Spcls: sushi and seafood. Res. sug. L Mon.–Fri. 11:45–2:30. D Mon.–Sat. 5–9:30. Closed Sun. Also **17 East 48th St.** (355-3345). L Mon.–Fri. 11:45–2:30. D Mon.–Fri. 5:30–9:15, Sat.–Sun. from 5. **(M)** **AE, CB, DC, MC, V.**

IL MENESTRELLO—14 E. 52nd St. (421-7588). Formal. Northern Italian. Res. nec. L Mon.–Sat. noon–3. D Mon.–Thu. 5–11, Fri.–Sat. to midnight. Closed Sun. **(M)** **AE, DC, V.**

J. SUNG DYNASTY—511 Lexington Ave., at 48th St. (355-1200). Casual. Hunan. Spcls: Hunan honeyed ham, General Tso's chicken, tangerine beef. Res. sug. L daily noon–3. D daily 5:30–10:30. Private parties for 8–100. Pianist nightly. **(M)** **AE, DC.**

JAKE'S—801 Second Ave., at 43rd St. (687-5320). Dress opt. American. Spcl: prime beef, veal, seafood. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5:30–11. Pre-theater D 5:30–7. Pianist Mon.–Sat. Free parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

KING COLE RESTAURANT—2 E. 55th St., in the St. Regis–Sheraton (753-4500). Jacket required. Continental. Spcls: noisette of lamb with roquefort sauce, sauteed supreme of chicken with asparagus tips, fresh Maine lobster. Res. nec. B daily 7 a.m.–11 a.m. Br Sun noon–4. L Mon.–Sat. noon–3. D daily 5:30–11:30. Ent. **(E)** **St. Regis Grill:** Casual. B daily to 11 a.m. I daily 11:30 a.m.–2:30. D daily 2:30–1 a.m.**(M)**. **AE, CB, DC, MC, V**

LA COTE BASQUE—5 E. 55th St. (688-6525). Formal French. Spcls: côte de veau à la creme d'herbe fraîches, le cassoulet du Chef Toulousain, bay scallop sautées aux amandines. Res. nec. L Mon.–Sat noon–2:30. D Mon.–Fri. 6–10:30, Sat. to 11. Privat parties. Closed Sun. **(E)** **AE, CB, DC, MC,**

LAFAYETTE—65 E. 56th St. (832-1565). Forma French. Spcls: marbre de foie gras en gélee de poivı vert, filet de flétan au Château Chalon, aiguillettes canard à l' Armagnac. Res. nec. L Mon.–Fr noon–2:30. D Mon.–Fri. 7–10:30. Closed Sat.–Su **(E)** **AE, CB, DC, MC,**

LA GALERIE AT THE RENDEZVOUS—21 E. 52nd St., the Omni Berkshire Place (753-5970). Form Cuisine courante. Spcls: lobster ravioli with truf sauce, roast loin of veal in oregano butter sau poached halibut on spinach, celery and leeks. D da 6–midnight. **(E)** **AE, CB, DC, MC,**

LA TABLE DES ROIS—135 E. 50th St. (838-7275). C sual. French/continental. Spcls: salad croquante, es lope de veau au Calvados et pomme, filet de saum grille au vin blanc. Res. sug. L Mon.–Fri. noon–3. Mon.–Thu. 5–10, Fri.–Sat. to 11. Closed Sun. **(M** **AE, CB, DC, MC,**

LAURENT—111 E. 56th St. (753-2729). Form French. Spcls: turbot aux courgettes, steak au poiv l'Armagnac, seasonal game. Res. nec. L Mon.– noon–3. D Mon.–Fri. 6–10:30, Sat. 5–11, 5–10:30. Private parties. **(E)** **AE, CB, DC, MC**

LELLO RISTORANTE—65 E. 54th St. (751-1555). mal. Italian. Spcls: spaghettini primavera, pett pollo Valdostana, scaloppine Castellana. Res. su Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC**

LE PERIGORD—405 E. 52nd St. (755-6244). For French. Spcls: confit de canard, mignon de crêpes soufflé. Res. nec. L Mon.–Fri. noon– Mon.–Fri. 5:15–10:30, Sat. to 11. Complete L ar Private parties for 30. Closed Sun. **(E)** **AE, CB, DC, M**

LUTECE—249 E. 50th St. (752-2225). Formal. Fr Spcls: escalope de saumon à la moutarde, rogno veau au vin rouge, médaillons de veau aux mo Res. nec. L Tue.–Fri. noon–2. D Mon.–Sat. 6–1 **AE, CB**

PALM—837 Second Ave., at 45th St. (687-2953) ual. American. Spcls: steak, lobster. Open Mor noon–10:45, Sat. 5–11. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE QUILTED GIRAFFE—955 Second Ave., bet. 50th–51st Sts. (753-5355). Formal. Nouvelle French. Spcls: beluga caviar beggars purses, truffle ravioli, confit of duck, strudel of crabmeat. Res. nec. D Mon.–Fri. 6–10. Private parties. Closed Sat.–Sun. **(E)** **AE, CB, DC, MC, V.**

THE RENDEZVOUS—21 E. 52nd St., in Omni Berkshire Place (753-5970). Dress opt. Nouvelle. Res. sug. B Mon.–Fri. 6:30–10:30. L noon–3. D 6–10:30. S 10:30–12:30. Br Sat.–Sun. noon–5. **(M)** **AE, CB, DC, MC, V.**

ROMA DI NOTTE—137 E. 55th St. (832-1128). Formal. Italian. Spcls: daily game dishes. Res. nec. D only Mon.–Sat. 6–2 a.m. Dancing nightly. Closed Sun. **(M)** **AE, CB, DC.**

SCARLATTI—34 E. 52nd St. (753-2444). Jacket required. Italian. Spcls: antipasta caldo, pappardelle con carciofi, pollo contadina, saltimbocca Napolitana. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–10:30, Fri.–Sat. to 11. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

SCOOP—210 E. 43rd St. (682-0483). Dress opt. Northern Italian/American. Spcls: shrimp Romano, osso buco, lobster fettuccine, fresh seafood. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–10:30, Sat. 5–11. Private parties for 30–150. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SHINBASHI—280 Park Ave., on 48th St. (661-3915). Dress opt. Japanese. Tatami and Western seating. Res. sug. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Sat. 5:30–10. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

SICHUAN PAVILLION—310 E. 44th St. (972-7377). Casual. Szechuan. Spcls: chicken chunks in garlic sauce, Sichuan style jumbo shrimp, crispy whole fish. Res. nec. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Fri. 3–11:30, Sat. 4–11:30. Dim sum Br Sat.–Sun. noon–4. Private parties for 10–30. **(M)** **AE, CB, DC.**

SMITH & WOLLENSKY—Third Ave. and 49th St. (753-1530). Dress opt. American. Spcls: 16-oz. steak, 4- to 5-lb. lobster. Res. sug. Open Mon.–Thu. noon–11, Fri. to midnight, Sat. 5–midnight, Sun. 4–11. **(M)** **AE, CB, DC, MC, V.**

TORREMOLINOS—230 E. 51st St. (755-1862). Casual. Spanish/Continental. Spcls: zarzuela de mariscos, paella. Res. nec. L Mon.–Fri. noon–3. D Mon.–Thu. 5:30–11, Fri.–Sat. to midnight. Ent. Tue.–Sat. eves. Closed Sun. **(M)** **AE, CB, DC, MC.**

TRIANON ROOM—445 Madison Ave., bet. 50th–51st Sts., in the Helmsley Palace (888-7000). Jacket req. French/Continental. Spcls: fricassée of lobster and scallops in a saffron sauce, crisp Long Island duckling, scalloped breast of chicken with tarragon and crème fraîche. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–2:30. Br Sat.–Sun. noon–2:30. D daily 5:30–10. S 10–12:15 a.m. **(M)** **AE, CB, DC, MC, V.**

ALDORF-ASTORIA—301 Park Ave., bet. 49th–50th Sts. (355-3000). **Bull and Bear:** Jacket required. American. Spcls: prime beef, fresh seafood. Res. sug. L daily noon–3. D daily 5–10. S daily 10–12:30 a.m. Cocktails 10:30 a.m.–1 a.m. **(M)** **Peacock Alley Restaurant and Cocktail Lounge:** Jacket required. Continental/nouvelle. Res. sug. B Mon.–Fri. 6:30 a.m.–10:30 a.m., Sat. 7:30 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L noon–2:30. D 5:30–10:30. Complete D. Buffet Br Sun. 11 a.m.–2:45. Ent. Cole Porter's own piano Tue.–Sat. 6–2 a.m., Sun.–Mon. 8–1 a.m. **(M-E)** **The Waldorf Cocktail Terrace:** Tea daily 2:30–5:30. Cocktails 2:30–2 a.m. Ent. nightly. **Oscar's:** Casual dining and snacks. B Mon.–Sat 7 a.m.–11:30 a.m., Sun to noon. L Mon.–Sat. 11:30 .m.–3, Sun. noon–5. D 5–9:30. Complete D. S to 1:45. Cocktails noon–11:45. **Sir Harry's Bar:** Cocktails daily 1–3 a.m. **AE, CB, DC, MC, V.**

43rd–56th Streets, West Side

ONQUIN—59 W. 44th St. (840-6800). Dress opt. wo dining rooms. Continental. Res. sug. L noon–3. Mon.–Sat. 5:30–9:30, Sun. 6–11. Br Sun. noon–15. Late S buffet 9:30–12:30 a.m. Free D parking 30–1 a.m. **(M)** **AE, CB, DC, MC, V.**

RICAN FESTIVAL CAFE—Rockefeller Plaza, 20 . 50th St. (246-6699). Casual. American. Spcls: aine lobster gazpacho, skewer of herb soused shrimp d scallops, fettuccine with crabmeat and asparagus s, free-range chicken with herb mustard. B Mon.–Fri. 7:30–10:30. Br Sat.–Sun. 11 a.m.–4. L Mon.–Fri. 11 a.m.–4. D daily 4–10. S daily 10–midnight. **(M)** **AE, CB, DC, MC, V.**

AU TUNNEL—250 W. 47th St. (575-1220). Casual. French. Spcls: noisette de veau, tripes à la mode de Caen. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11:30. Complete D. Closed Sun. **(M)** **AE.**

BARBETTA—321 W. 46th St. (246-9171). Formal. Northern Italian. Spcls: field salad Piemontese, agnolotti, baby lamb. Res. nec. L Mon.–Sat. noon–2. D Mon.–Sat. 5–midnight. Complete pre-theater D 5:30–7. Private rooms. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

CAFE FUNDADOR—146 W. 47th St. (819-0012). Casual. Spanish. Spcls: mariscada, paella, veal Fundador. Res. sug. Open Mon.–Thu. noon–11, Fri.–Sat. to midnight, Sun. 1–10. Private parties for 35. **(I–M)** **AE, CB, DC, MC, V.**

CARAMBA I—918 Eighth Ave., bet. 54th–55th Sts. (245-7910). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CENTURY CAFE—132 W. 43rd St. (398-1988). Casual. American. Spcls: cherry smoked filet mignon with horseradish sauce, spiral of salmon filet, fresh fish daily. Res. sug. Open Mon.–Sat. 11:30 a.m.–2 a.m. Bar till 4 a.m. nightly. Private parties for 300. Video ent. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CHARLEY O'S—33 W. 48th St. (582-7141). Casual. Irish pub style. Spcls: Irish stew, hot roast beef. Res. sug. L Mon.–Fri. 11:30 a.m.–3. D Mon.–Sat. 5–10, Sun. from 4. Br Sat. 11 a.m.–3, Sun. from noon. S Mon.–Sat. from 10. **(M)** **AE, CB, DC, MC, V.**

FRENCH SHACK—65 W. 55th St. (246-5126). Casual. French. Spcls: soft-shelled crabs, duck Normande, côte de veau aux chanterelles. Res. sug. L daily noon–3. D Mon.–Sat. 5–11, Sun. from 4:30. Complete L and D. **(M)** **AE, CB, DC, MC, V.**

HO HO—131 W. 50th St. (246-3256). Casual. Classic Cantonese/Mandarin. L Mon.–Sat. 11:30 a.m.–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Complete L and D. **(I)** **AE, CB, DC, MC, V.**

HURLEY'S—1240 Sixth Ave., at 49th St. (765-8981). Dress opt. American. Spcls: steak, fresh seafood. Res. sug. Open daily noon–midnight. **(M)** **AE, CB, DC, MC, V.**

IROHA—142 W. 49th St. (398-9049). Casual. Japanese. Spcls: tempura, sukiyaki, sushi. Res. sug. L daily noon–3. D daily 5–11:30. Also **Iroha Sushi—1634 Broadway, bet. 50th–51st Sts.** (315-3808). **(M)** **AE, CB, DC, MC, V.**

ITALIAN PAVILION—24 W. 55th St. (753-7295; 586-5950). Jacket required. Italian/Continental. Spcls: veal chop Pavilion, steak Pavilion, piccata Guido. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5:30–11. Complete L and D. Private parties. Free parking 6–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA BONNE SOUPE—48 W. 55th St. (586-7650). Casual. French bistro. Spcls: French hamburger, omelettes, fresh fish, chocolate fondue. Open daily 11:30 a.m.–midnight. **(I)** **AE.**

LA CARAVELLE—33 W. 55th St. (586-4252). Jacket and tie required. French Classical. Spcls: quenelles de brochet homardine, côte de veau Normande, soufflé glace au praline. Res. nec. L Mon.–Sat. 12:15–2:30. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

LA RESERVE—4 W. 49th St. (247-2993; -2995). Formal. French. Spcls: fricassée of snails with wild mushrooms, salmon and sole mousse, medaillons of veal with leek sauce, lobster in a pastry shell. Res. nec. L Mon.–Sat. noon–2:30. D Mon.–Sat. 5:30–11. Complete L and D. Private parties for 100. Closed Sun. **(E)** **AE, DC.**

LARRE—846 Seventh Ave., bet. 54th–55th Sts.(586-8096). Casual. French/American. Spcls: poached salmon bernaise, rack of lamb, frogs legs provençale. Res. sug. L Mon.–Fri. noon–3. D Mon–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LA VERANDA—163 W. 47th St. (391-0905). Jacket required. Casual. Northern Italian. Spcls: stuffed breast of capon, scampi Veranda, fillet of beef in red burgundy. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Private parties for 10–200. Free parking from 5–midnight. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

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LA VIEILLE AUBERGE—347 W. 46th St. (247-4284). Casual. French. Spcls: roast leg of veal, magret de canard au bay de cassis, trianon de poisson. Res. nec. L Mon.–Fri. noon–2:30. D Mon.–Thu. 5–9, Fri.–Sat. 5–11. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE BERNARDIN—155 W. 51st St. (489-1515). Formal. French/seafood. Spcls: carpaccio tuna, baked sea urchins, roast monk fish with savoy cabbage, lobster à la nage. Res. nec. L Mon.–Sat. noon–2:15. D Mon.–Sat. 6–10:30. Private parties for 12. Closed Sun. **(E)** **AE, DC, MC, V.**

LE QUERCY—52 W. 55th St. (265-8141). Casual. French. Spcls: fresh Dover sole, venison in season, baby rack of lamb. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 5–10:30. Complete L and D. Closed Sun. **(I-M)** **AE, CB, DC, MC, V.**

LES PYRENEES—251 W. 51st St. (246-0044; 246-0373). Dress opt. French. Spcl: coquilles St. Jacques. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat. 5–midnight. Spec. pre-theater D 5–9. Reduced rate parking after 5. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

LE VERT-GALANT—109 W. 46th St. (382-0022). Jacket required. French. Spcls: onion soup, rock cornish hen, côtes de veau farci, Maurice's special cheesecake. Res. sug. L Mon.–Fri. noon–2:30. D Mon.–Sat. 5–midnight. Private parties for 90. Ent. Free D parking. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

PATSY'S—236 W. 56th St. (247-3491; 247-3492). Jacket req. Italian. Spcls: veal rollatine marsala, spendino Romano. Open Tue.–Thu., Sun. noon–10:45, Fri.–Sat. to 11:45. Closed Mon. **(M)** **AE, DC, V.**

PEARL'S—38 W. 48th St. (221-6677). Dress opt. Chinese. Spcls: seafood supreme, lemon chicken, orange beef. Res. sug. Open Mon.–Thu. 11:30 a.m.–10:30, Fri.–Sat. to midnight, Sun. 5–10:30 a.m. **(M)** **AE.**

RENE PUJOL—321 W. 51st St. (246-3023; -3049). Dress opt. French. Res. nec. L Mon.–Fri. noon–3. D Mon.–Sat. 5–11:30. Complete L and D. Closed Sun. and holidays. **(M)** **AE, DC, MC, V.**

ROMEO SALTA—30 W. 56th St. (246-5772). Jacket required. Northern Italian. Spcls: homemade pasta, seafood, veal. Res. nec. Open Mon.–Sat. noon–11:30. Private parties for 60. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

THE SEA GRILL—Rockefeller Plaza, 19 W. 49th St. (246-9201). Jacket required. American/seafood. Spcls: grilled centre-cut swordfish with orange and cilantro, steamed paillard of Great Lakes sturgeon with tomato chives and lime. Res. nec. L Mon.–Fri. 11:45 a.m.–3. Br Sat.–Sun. noon–3. D daily 5–11. Pre-theater D 5–6:30 with free parking. **(E)** **AE, CB, DC, MC, V.**

SEA PALACE—608 Ninth Ave., bet. 43rd–44th Sts. (307-6340). Casual. Seafood/Continental/Thai. Spcls: shrimp Bangkok, Sea Palace combination, Maine lobster. Res. sug. L Mon.–Fri. 11:30 a.m.–3:30. D daily 4:30–midnight. Bar till 1 a.m. Private parties for 40. **(I)** **AE, CB, DC, MC, V.**

STAGE DELICATESSEN—834 Seventh Ave., bet. 53rd–54th Sts. (245-7850). Casual. Spcls: smoked and cured pastrami, corned beef, homemade blintzes, stuffed cabbage. Open daily 7 a.m.–2 a.m. B to 11 a.m. **(I)** **No credit cards.**

TENTH AVENUE JUKE BOX CAFE—637 10th Ave., at 45th St. 315-4690. Casual. Nouvelle American. Spcls: tuna steak au poivre, linguini and shrimp in tomato sauce. Res. sug. L Mon.–Fri. noon–3:30. D daily 5–1 a.m. Br Sat.–Sun. 11:30–4. **(I)** **AE, MC, V.**

TOP OF THE SIXES—666 Fifth Ave., at 53rd St., 39th floor (757-6662). Dress opt. American/Continental. Spcls: steak Diane flambé, fresh seafood. Res. nec. L Mon.–Sat. 11:30 a.m.–3. D Mon.–Sat. 5–11. Ent. Tue.–Sat. Closed Sun. **(M-E)** **AE, CB, DC, MC, V.**

VICTOR'S CAFE 52—236 W. 52nd St. (586-7714). Casual. Cuban/Spanish. Spcls: stone crabs, roast suckling pig, paella, black bean soup. Res. sug. Open daily noon–midnight. Tapas bar. Ent. nightly. Private parties. Reduced rate parking after 5. **(M)** **AE, CB, DC, MC, V.**

57th–60th Streets

ARIZONA 206—206 E. 60th St. (838-0440). Casual. Southwestern American. Spcls: roast quail salad with jicama and basil, chili rubbed free range chicken, cornflour pasta with smoke duck. Res. sug. L Mon.–Sat. noon–3. D Mon.–Sat 5–midnight. S Mon.–Sat. till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

CONTRAPUNTO—200 E. 60th St. (751-8616). Casual. Italian. Spcls: malfatti aragosta, brodetto, fusilli with ciccoria piccante, tagliarini congadoro with yellow, red and green pepper. No res. L Mon.–Sat. noon–4:30. D Mon.–Sat. 4:30–11:30, Sun. 4–10. **(M)** **AE, CB, DC, MC, V.**

DEVEREAUX'S—160 Central Park South, in the Essex House (247-0300). Jacket required for D. American. Spcls: crayfish bisque with raspberry brandy, salmon marinated in riesling wine, grilled fillet of veal with shiitake mushrooms. Res. sug. B Mon.–Sat. 7 a.m.–11:30 a.m., Sun. 7 a.m.–10 a.m. L Mon.–Sat. noon–2:30. Br Sun. 10 a.m.–2:30. D daily 5:30–10:30. Pre-theater D 5:30–7. Post-theater D 10:30–midnight. Pianist Tue.–Sat. and Sun. Br. **(M-E)** **AE, CB, DC, MC, V.**

FELIDIA—243 E. 58th St. (758-1479). Jacket required. Northern Italian. Spcls: pasutice Istriana, quail with polenta, risotto amiraglia. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 5–midnight. Private parties for 15–50. Closed Sun. **(M)** **AE, DC, MC, V.**

FONTANA DI TREVI—151 W. 57th St. (247-5683). Dress opt. Italian. Spcl: Roman dishes. Res. nec. L Mon.–Fri. noon–3. D daily 5:30–midnight. **(M)** **AE, CB, DC.**

HARRY CIPRIANI—781 Fifth Ave., nr. 59th St. (759-9047). Jacket required. Italian. Spcls: Harry's baked green noodles with prosciutto, scallops thermidor, chicken cacciatore. Res. nec. B daily 7:30 a.m.–10:30 a.m. L daily noon–3. D daily 6–10:45. **(E)** **AE, CB, DC, MC, V.**

LE PATIO—118 W. 57th St., in the Parker Meridien (245-5000). Casual. American/French. Spcls: coq au vin, pot-au-feu, rabbit stew. Res. sug. Buffet B Mon.–Sat. 7 a.m.–11 a.m., Sun. from 7:30 a.m. Buffet L daily noon–2:30. Cocktails daily 3–2 a.m. Dessert buffet 10–1 a.m. Pianist nightly. **(M)** **AE, CB, DC, MC, V.**

LE TRAIN BLEU—1000 Third Ave., at 59th St., in Bloomingdale's (705-2100). Re-creation of French railway dining car. Casual. Nouvelle. Res. sug. L Mon.–Sat. 11 a.m.–3. D Mon., Thu. 5:30–7:30. High tea Mon.–Fri. 3–5. Closed Sun. **(M)** **AE.**

MAURICE—118 W. 57th St., in the Parker Meridien (245-7788). Formal. French nouvelle. Spcls: foie gras aux choux cuit à la vapeur, homard rôti à la vanille, millefeuilles de framboises. Res. sug. B Mon.–Fri. 7:30 a.m.–9:45 a.m. L Mon.–Fri. noon–2:15. D daily 6–10:45. Pre-theater D 6–7. Complete L. **(E)** **AE, CB, DC, MC, V.**

THE NEW YORK DELICATESSEN—104 W. 57th St. (541-8320). Casual. Jewish-American deli. Spcls: corned beef/pastrami sandwiches, blintzes, stuffed cabbage, chicken-in-the-pot, matzo ball soup. Open 24 hr. daily. Private parties. **(I-M)** **AE, DC.**

O'NEAL'S—60 W. 57th St., at Sixth Ave. (399-2361). Casual. American. Spcls: hamburgers, chicken salad on pita bread, baked lamb with peaches. Res. sug. Open for L and D daily 11:30 a.m.–midnight. Free D parking from 6. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

PARK ROOM—36 Central Park South, in the Park Lane (371-4000). Jacket required. Continental. Spcls: Dover sole, rack of lamb, filet mignon rossini. Res. sug. B daily 7 a.m.–11:45 a.m. L Mon.–Sat. noon–4. Br Sun. noon–4. D daily 5:30–10:30. S 10:30–12:30 a.m. Ent. Tue.–Sat. **(M)** **AE, CB, DC, MC, V.**

PLAZA HOTEL—Fifth Ave. and 59th St. (759-3000). **Edwardian Room:** Dress opt. Continental. Res. nec. B daily 7 a.m.–11 a.m. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D Tue.–Thu. 5:30–10, Fri.–Sat. to 11. Pianist and dancing Tue.–Sat. **(M-E)** **Oak Room:** L Mon.–Fri. noon–3. D Mon.–Sat. 6–10, Sun. to 11. S Tue.–Sat. 10–1 a.m. Pianist. **Oak Bar:** Casual. Sandwich menu Mon.–Sat. 11 a.m.–2 a.m., Sun. noon–1 a.m. **Oyster Bar:** Casual. Seafood. Res. nec. Open Mon.–Sat. 11:30 a.m.–1 a.m., Sun. from noon. **(M-E)** **Palm Court:** Dress opt. Continental. Res. nec. B Mon.–Fri. 7:30 a.m.–11:30 a.m., Sat. 8 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 11 a.m.–2:45. Tea Mon.–Sat. 3:30–6:30, Sun. from 4. D Mon.–Sat. 6–1 a.m., Sun. to midnight. **(E)** **Trader Vic's:** Dress opt. Continental/Polynesian. Res. nec. L Mon.–Fri. 11:30 a.m.–2:30. D Mon.–Thu. 5–midnight, Fri.–Sat. to 1 a.m, Sun. 4–midnight. **(M-E)** **AE, CB, DC, MC, V.**

REGINE'S—502 Park Ave., bet. 59th–60th Sts. (826-0990). Jacket and tie required. French. Spcls: les medaillons de veau au beurre aciule, l'escalope de saumon aux deux caviars, le pavé au chocolat au coulis de menthe. Res. nec. D Mon.–Sat. 7:30–midnight. Disco dancing from 10:30. Closed Sun. **(E)** **AE, CB, DC, MC, V.**

ROSA MEXICANO—1063 First Ave., at 58th St. (753-7407). Casual. Classic Regional Mexican. Spcls: open grill, antojitos. Res. nec. L Mon.–Sat. noon–3:30. Prix fixe buffet Br Sun. noon–3:30. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

THE RUSSIAN TEA ROOM—150 W. 57th St. (265-0947). Jacket required for D only. Russian. Spcls: blini, shashlik, chicken Kiev. Res. sug. L daily 11:30 a.m.–4:30. D daily 4:30–11:15. S after 9:30. Complete D. Private parties. **(M)** **AE, CB, DC, MC, V.**

TERRACE FIVE—725 Fifth Ave., at 57th St., Trump Tower (371-5030). Dress opt. French. Spcls: glazed chicken and mushroom blini, seafood and vegetable pancake, Terrace Five appetizer plate. Res. sug. L Mon.–Sat. noon–3. Tea Mon.–Sat. 3:30–5:30. D Mon.–Sat. 6–10. Pre-theater D 6–7. Closed Sun. **(M–E)** **AE, CB, DC, MC, V.**

TINO'S—235 E. 58th St. (751-0311). Jacket required. Northern Italian. Spcls: linguine with broccoli and zucchini, costolette alla Milanese, pollo alla Tino. Res. nec. L Mon.–Fri. noon–3. D daily 5–midnight. **(M)** **AE, CB, DC, MC, V.**

TOP OF THE PARK—W. 60th St. and C.P.W., top of the Gulf + Western Bldg. (333-3800). Dress opt. International. Res. nec. D Mon.–Fri. 5–10, Sat. to 10:30. Complete D. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

TUCANO—333 E. 60th St. (308-2333). Jacket and tie required. Italian. Spcls: carpaccio de salmone, penne de Kremlin, risotto con porcini. Res. nec. D Tue.–Sun. 7–midnight. Closed Mon. **(E)** **AE, DC.**

Above 60th Street, East Side

ADAM'S RIB—23 E. 74th St., off Volney Hotel lobby (535-2112). Dress opt. American. Spcl: roast prime ribs of beef. Res. sug. L Mon.–Fri. noon–3. D Mon.–Thu. 5–11, Fri. and Sat. 4:30–11:30, Sun. 4:30–10:30. **(M)** **AE, CB, DC, MC, V.**

ALO ALO—1030 Third Ave., at 61st St. (838-4343). Casual. Northern Italian. Spcls: gnocchi Aurora, Milanese con endiva al ferri, carpaccio arugala e grana. Res. sug. L and D daily 11:30 a.m.–2 a.m. **(M)** **AE, CB, DC, MC, V.**

ANDREE'S—354 E. 74th St. (249-6619). Dress opt. Mediterranean. Spcls: taramosalata, red snapper à l'Egyptien, carré d'agneau Méditerranée, couscous, canard au poivre vert. Res. nec. D only Mon.–Sat. 6–10. Private parties. Closed Sun. **(M)** **AE.**

BARBIZON—140 E. 63rd St., in the Golden Tulip Barbizon (715-6929). Casual. American/Continental. Spcls: fresh Dover sole prepared over 20 differen ways, lobster ravioli, rack of lamb. Res. sug. B daily a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. 1 a.m.–4. D daily 6–11. Private parties for 150. Pianis from 5. daily. **(M)** **AE, CB, DC, MC, V**

BORDER CAFE USA—244 E. 79th St. (535-4347). Casual. Southwestern American. Spcls: sun salad with jicama, cactus, orange slices and greens; sauteed shrim with salsa; pork chops ancho adobo with sweet potatoes soaked in tequila; barbecued brisket with potat salad. D daily 5–midnight. Br Sat.–Sun. 11:3 a.m.–3:30. **(M)** **AE, DC, MC,**

CAFE SAN MARTIN—1458 First Ave., at 76th St. (28 0470). Casual. Continental/Spanish. Spcls: angulas aguinnaga, fidegua, parrillada. Res. sug. D dai 5:30–midnight. Br Sat.–Sun. noon–4. Complete Pianist nightly. **(M)** **AE, MC,**

CAMELBACK & CENTRAL—1403 Second Ave., at 73 St. (249-8380). Casual. Continental/American. Sp roast duck with port and black currant sauce, vege bles tempura with sherry, ginger, and soy sau grilled swordfish with herb butter, stir-fried shri and vegetables, paillard of chicken. L Mon.–Fri. 11 a.m.–3. D Mon.–Fri. 5–midnight, Sat.–Sun. 6–m night. Br Sat. 11:30 a.m.–3:30, Sun. to 4. **(I-M)** **AE, CB, DC, MC**

CAMPIELLO—1466 First Ave., bet 76th–77th (472-3333). Dress opt. Northern Italian. Spcls: sca Tomaso, malfatti, veal bolognese. Res. sug. D Mon.–Sat. 5:30–midnight, Sun. 4–11. **(E)** **AE, CB, DC, MC**

CARAMBA IV—1576 Third Ave., at 88th St. (8838). Casual. Mexican. Spcls: margaritas, ch changa, bocados amores, combination plates. Res.

L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

ARLYLE HOTEL—76th St. and Madison Ave. (744-1600). **Café Carlyle:** Formal. Buffet L Mon.–Sat. noon–3. Buffet Br Sun. noon–3. S daily 6–1 a.m. **Carlyle Restaurant:** Jacket required. French. B Mon.–Sat. 7 a.m.–10:30 a.m., Sun. 8 a.m.–10:30 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3. D daily 6–11. **(M-E). Bemelmans Bar:** Cocktails daily noon–1 a.m. **AE, CB, DC, MC, V.**

CINE CITTA—1134 First Ave., bet. 62nd–63rd Sts. (486-6226). Casual. Northern Italian. Spcls: penne alla vodka, costoletta de vitella capricciosa, salmon alla champagne. Res. sug. L daily 11 a.m.–3. D daily 3–1 a.m. Private parties for 60. **(M)** **AE, CB, DC, MC, V.**

FIORELLA—1081 Third Ave., bet. 63rd–64th Sts. (838-7570). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. noon–4:30. D Mon.–Sat. 5–midnight, Sun. to 11. Private parties for 100. **(M)** **AE, DC, MC, V.**

FRIDAY'S—1152 First Ave., at 63rd St. (832-8512). Casual. American. Spcls: hamburger, steak, barbecued spare ribs, lemon pepper chicken, potato skins. Open Sun.–Thu. 11:30 a.m.–1 a.m., Fri.–Sat. to 3 a.m. Br Sat.–Sun. 11:30 a.m.–4. **(I)** **AE, CB, DC, MC, V.**

GRAZINGS—1690 York Ave., bet. 88th–89th Sts. (737-9020). Casual. American/Continental. Spcls: sauteed breast of chicken with sundried tomato and pinoli coulis, crab avocado cakes, grilled breast of duck with glazed kumquats and water chestnuts. Res. sug. D Mon.–Sat. 5–midnight, Sun. 5–9. Br Sun. noon–4. Ent. Tues, Thu.–Sat. **(M)** **AE, CB, DC, MC, V.**

IL VALLETTO—133 E. 61st St.(838-3939). Formal. Italian/Abruzzese. Spcls: cappelini primavera, seasonal game, baby lamb in Abruzzese style. Res. nec. L Mon.–Fri. noon–3:30. D Mon.–Sat. 5:30–midnight. Closed Sun. **(E)** **AE, DC.**

ACQUELINE'S—132 E. 61st St. (838-4559). Jacket required. Swiss/French. Spcls: Jacqueline's specialties au champagne, medallions of veal with wild mushrooms, sautéed rare tuna with ginger, orange, and soy butter sauce. Res. sug. L Mon.–Fri. noon–3. D Mon.–Sat. 6–midnight. Bar till 1 a.m. Closed Sun. **(M)** **AE, CB, DC, MC, V.**

A COUR SAINT GERMAIN—1059 Third Ave., bet. 62nd–63rd Sts. (593-4910). Casual. French. Spcls: filet de boeuf with sauce Saint Germain, canard with peach sauce, escalope de veau Normande. Res. sug. L Mon.–Sat. noon–3. Br Sun. noon–4. D daily 6–11. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CIRQUE—58 E. 65th St. (794-9292). Formal. French. Spcls: pasta primavera, blanquette de St. Jacques julienne, caneton roti aux pommes sauce citron. Res. nec. L Mon.–Sat. noon–3. D Mon.–Sat. 6–10:30. Complete L. Closed Sun. **(E)** **AE, CB, DC.**

REGENCE—37 E. 64th St., in the Plaza Athenée 734-9100). Jacket and tie required. French/seafood. pcls: bar rayé en croûte crème aux fines herbes, red napper pôelé crème au safran, saumon grillé sur flan le champignons. Res. nec. B daily 7 a.m.–10 a.m. L laily noon–2:30. D daily 6–10:30. **(E)** **AE, CB, DC, MC, V.**

N'S ROCK—316 E. 77th St. (988-3610). Casual. merican/Continental. Spcls: fillet of St. Peter with abmeat and pesto, crab ravioli with three cheeses, east of chicken pecan. Res. sug. L Mon.–Fri. 11:30 m.–3. D daily 5–midnight. Br Sat. 11:30 a.m.–3, n. to 3:30. Private parties. **(M)** **AE, CB, DC.**

INIBUS DE MAXIM'S—21 E. 61st St. (980-6988). asual. French. Spcls: salade de volaille dijonnaise, oules marinière, paillard de veau grille au basilic, mions de boeuf et de veau au poivre vert, burger l'omous. Res. sug. L and D Mon.–Sat. noon–11. Private ties 40–125. Pianist. Closed Sun. **(M)** **AE, DC.**

GOLD—746 Madison Ave., bet. 64th–65th Sts. 1-8820). Casual. Continental. Spcls: chicken breast téed with apples and Calvados brandy sauce, iled salmon with brandy sauce, old fashioned cken potpie. Res. sug. for D. L Mon.–Sat. 11:30 –5. D Mon.–Sat. 5–11:30, Sun. 4–10. Br Sun. 30 a.m.–4. **(M)** **AE, CB, DC, MC, V.**

'S—680 Madison Ave., at 61st St. (751-5111). mal Mon.–Fri., black tie Sat. French. Spcls: salade ailles au foie gras, salade de langoustines et hod aux pousses d'épinards, selle d'agneau farcie à la ne de basilic. Res. sug. D Mon.–Sat. 6–2 a.m. Dancing Mon.–Sat. Private parties for 10–400. Closed Sun. **(E)** **AE, DC.**

MAXWELL'S PLUM—1181 First Ave., at 64th St. (628-2100). Casual. American. Spcls: pizza with mozzarella and fontina, pasta squares with Japanese herbs, chocolate raspberry terrine. Res. sug. L Mon.–Fri. noon–5. D Sun.–Thu. 5–12:30 a.m., Fri.–Sat. to 1:30 a.m. Br Sat. noon–5, Sun. from 11. Pre-theater D Mon.–Sat. 5–7. **(M)** **AE, CB, DC, MC, V.**

MOCCA ROYALE—1584 Second Ave., at 82nd St. (737-2322). Dress opt. Hungarian. Spcls: Hungarian mixed-grill, beef goulash, stuffed cabbage, chicken paprikas. Res. sug. D daily 5:30–1 a.m. Gypsy orchestra nightly. **(M)** **AE, CB, DC, MC, V.**

MR. SAM'S—1265 Third Ave., at 73rd St. (517-2020). Dress opt. American. Spcls: steak, seafood, lamb chop. Res. sug. Br Sun. 11:30 a.m.–3. D daily 5–11. Private parties for 100. Ent. **(E)** **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Casual. American/Continental. Spcls: steak, veal chop, prime rib, fresh fish, chicken Portuguese. Res. sug. D only Sun.–Thu. 5–11, Fri.–Sat. to midnight. Br Sun. noon–3:30. Piano bar Mon.–Sat. from 8. **(M)** **AE, DC, MC, V.**

NICO—786 Lexington Ave., bet. 61st–62nd Sts. (759-5535). Casual. Italian. Spcls: linguini alla gambero e radicchio, risotti, polenta with mushrooms. Res. sug. L Mon.–Sat. noon–4. D Mon.–Sat. 4–11. Closed Sun. **(M–E)** **AE, DC.**

NICOLA'S—146 E. 84th St. (249-9850). Casual. Italian. Spcls: veal chop with green peppercorn sauce, red snapper marichiare, fettuccine verde fileto pomidore. Res. nec. D only 5:30–12:30 daily. **(M)** **No credit cards.**

PIERRE HOTEL—2 E. 61st St. (838-8000). **Café Pierre:** Formal. Continental/French. Spcls: supreme of pigeon with hazelnut dressing, sautéed shrimp in sauce piquante, medallions of veal with chive sauce, salmon with wild mushrooms and herbs. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. Br Sun. noon–3:30. D daily 6–10:30. S from 10:30. Pre-theater D Mon.–Sat. 6–7. Pianist daily 8–1 a.m. **The Rotunda:** English afternoon tea daily 3–6:30. **(M-E)** **AE, CB, DC, MC, V.**

PIZZICO—1445 First Ave., at 75th St. (737-3328). Casual. Italian/Provençale. Spcls: penne pasta with four cheeses, warm duck confit salad, grilled lamb with tapenade, pizza classics. Res. sug. L Mon.–Sat. noon–4. Br Sun. noon–4. D Mon.–Thu. 5:30–12:30, Fri.–Sat. to 1:30, Sun. to 11:30. **(M)** **AE, CB, DC, MC, V.**

THE POLO—840 Madison Ave., at 69th St. (535-9141). Formal. French. Spcls: la tranche de foie gras frais poêlée aux artichauts, le bouquet de homard tiède au beurre de vermouth, le suprême de pintade au choux et au genièvre. Res. sug. B daily 7 a.m.–10:30 a.m. L daily noon–2:30. D daily 6:30–10:30. **(E)** **AE, CB, DC, MC, V.**

THE RAVELLED SLEAVE—1387 Third Ave., at 79th St. (628-8814). Casual. American/Continental. Spcls: rack of lamb, roast Long Island duckling, filet mignon. Res. sug. D Tue.–Sat. 5:30–midnight, Sun.–Mon. to 11. Br Sat.–Sun. noon–3:30. Pianist Sat.–Wed. and Br. **(M)** **AE, CB, DC, MC, V.**

REGENCY HOTEL—540 Park Ave., at 61st St. (759-4100). Jacket required. American. Spcls: roast rack and loin of lamb with herbs, grilled swordfish with citrus fruit, poached bass wrapped in lettuce, seasonal game. Res. sug. B daily 7 a.m.–11 a.m. L Mon.–Sat. noon–2:30. D daily 6–10. Br Sun. noon–3. **(M)** **AE, CB, DC, MC, V.**

REMBRANDT'S—413 E. 71st St. (517-8365). Casual. American/Continental. Spcls: chicken cutlet marsala, London broil with mushroom sauce, calf's liver with onions and bacon. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Mon.–Sat. 4–11. Private parties for 25. Closed Sun.**(I)** **AE, MC, V.**

RUPPERT'S—1662 Third Ave., at 93rd St. (831-1900). Casual. Regional American. Spcls: seafood salad with fresh dill, scallops of veal with prosciutto and fontina cheese, grilled duck breast and leg with red pepper jelly. Res. sug. L Mon.–Fri. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. to 1 a.m. Cocktails 4–7 incl. free hors d'oeuvres. Bar till 4 a.m. Br Sat. 10:30 a.m.–4, Sun. from 11 a.m. Ent. Private parties. **(M)** **AE, DC, MC, V.**

ST. PETERSBOURG—160 E. 64th St. (486-7707). Jacket required. Russian. Spcls: shashlyk, blini, caviar, boeuf stroganoff, sibirski pelmeni. Res. sug. D Mon.–Sat.

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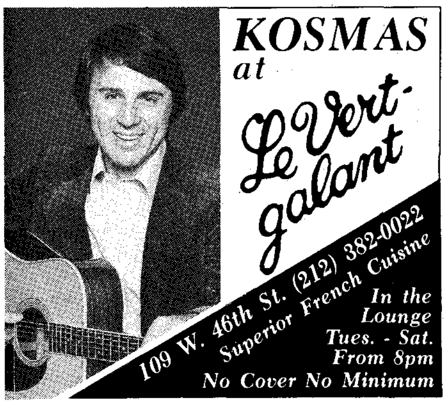
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SANT AMBROEUS—1000 Madison Ave., bet. 77th–78th Sts. (570-2211). Dress opt. Northern Italian. Spcls: risotto alla Milanese, fettuccine primavera, gamberoni reali alla marinara. L daily noon–3. D Mon.–Sat. 6:30–10:30. **(M)** **AE, MC, V.**

SIGN OF THE DOVE—1110 Third Ave., at 65th St. (861-8080). Formal. American/Continental. Spcls: braised Norwegian salmon, roast baby pheasant with lentils and caramalised onions, boneless rack of lamb. Res. sug. L Tue.–Sat. noon–3. Br Sun. 11:45 a.m.–3:30. D daily 5:45–11. Pianist Lynn Mullinax in cocktail lounge. Prix fixe D. Private parties for 60. **(E)** **AE, CB, DC, MC, V.**

THE STANHOPE—Fifth Ave., at 81st St. (288-5800). **The Dining Room:** Formal. Continental. Res. sug. B daily 7–10:30. L Mon.–Fri. noon–3. Br Sat.–Sun. noon–3. D daily 6–11. Pianist. **Gerard's:** Formal. L daily 11 a.m.–4. Cocktails and hors d'oeuvres 4–1 a.m. **Le Salon:** B daily 6:30–noon. Tea 2:30–5:30. Cocktails 5–11. **(E)** **AE, CB, DC, MC, V.**

SZECHUAN WOK—1694 Second Ave., bet. 87th–88th Sts. (410-2700). Casual. Szechuan/Hunan. Spcls: pineapple duck, phoenix nest, sesame chicken. Res. sug. Open for L and D Mon.–Thu. noon–11, Fri.–Sat. to 11:30, Sun. 2–10:30. **(I)** **AE, MC, V.**

TUBA CITY TRUCK STOP—1700 Second Ave., at 88th St. (996-6200). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. noon–3. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–midnight, Fri.–Sat. 5–1 a.m. **(I)** **AE, DC, MC, V.**

Above 60th Street, West Side

AMSTERDAM'S BAR & ROTISSERIE—428 Amsterdam Ave., bet. 80–81st Sts. (874-1377). Casual. International. Spcls: roasted chicken with green herb sauce, roasted fish, fresh roasted duck with red grape and zinfandel. No res. L daily noon–5. D Sun.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Also **454 Broadway, at Grand St.** (925-6166). **(I–M)** **AE, CB, DC, MC, V.**

BORDER CAFE USA—2637 Broadway, at 100th St. (749-8888). Casual. Southwestern American. Spcls: Border fiesta appetizers, blue corn enchiladas, sun salad with jicama, cactus, orange slices and greens. No res. Br Sat.–Sun. noon–4. D daily 5–midnight. **(M)** **AE, DC, MC, V.**

CAMEOS—169 Columbus Ave., bet. 67th–68th Sts. (874-2280). Casual. Continental. Spcls: braised game hen with tarragon and wild mushrooms, chicken Cameos, broiled tuna marinated in sesame oil and soy sauce. Res. sug. L Mon.–Fri. noon–3. Br Sat. noon–3, Sun. 11:30 a.m.–4. D Mon–Sat. 5:30–11:30. Pianist Mon.–Sat. and Br Sun. **(M)** **AE, MC, V.**

CARAMBA III—2567 Broadway, at 96th St. (749-5055). Casual. Mexican. Spcls: margaritas, chimichanga, bocados amores, combination plates. Res. sug. L daily noon–4. D daily 4–midnight. **(I)** **AE, CB, DC, MC, V.**

CAVALIERE—108 W. 73rd St. (799-8282). Casual. Northern Italian. Spcls: chicken saltimbocca, veal from the garden, chicken calzone. Res. sug. L daily noon–4. Br Sat.–Sun. noon–4. D Sun.–Thu. 4–midnight, Fri.–Sat. to 1 a.m. Private parties for 50. **(M)** **AE, CB, DC, MC, V.**

CONSERVATORY—15 Central Park West, bet. 61st–62nd Sts., in the Mayflower Hotel (581-0896). Casual. Continental. Spcls: veal piccata, seafood mariscada, chicken diablo, fresh pasta. B daily 7 a.m.–11:30 a.m. L daily 11:30 a.m.–4. Br Sun. noon–4:30. D daily 4–midnight. **(M)** **AE, CB, DC, MC, V.**

FANDANGO—305 West End Ave., bet. 74th–75th Sts. (877-1500). Casual. American. Spcls: white salad, wild mushroom and lamb dumplings, spicy beef with Napa cabbage, large ravioli with artichoke and scallops. Res. sug. D Mon.–Thu. 5–1 a.m., Fri.–Sat. to 2 a.m. Br Sat.–Sun. 11 a.m.–4. **(M)** **AE, DC, MC, V.**

FIORELLO—1900 Broadway, bet. 63rd–64th Sts. (595-5330). Casual. Italian. Spcls: tre agnolotti, pesce del giorno no.1, vitello vitello vitello. Res. sug. L Mon.–Fri. noon–4. Br Sun. noon–4. D Mon.–Sat. 4–midnight, Sun. to 11. **(M)** **AE, DC, MC, V.**

HUNAN BALCONY—2596 Broadway, at 98th St. (865-0400). Casual. Hunan. Spcls: Chef Chia's spicy chicken, Hunan flower steak, fresh scallops Hunan style. Res. sug. L daily noon–3:30. D daily 3:30–1 a.m. **(I)** **AE, CB, DC, MC, V.**

LAS DELICIAS DE ROSA MEXICANO—2330 Broadway, at 85th St. (496-9240). Casual. Regional Mexican. Res. sug. Open daily for D 5–midnight. Private parties for L. **(M)** **AE, CB, DC, MC, V.**

MISS GRIMBLE—305 Columbus Ave., bet. 74th–75th St. (362-5531). Casual. Continental. Spcls: fettuccine primavera, three alarm chili, quiche. B Tue.–Fri. 9 a.m.–11 a.m., Sat. 10 a.m.–11 a.m. Br/L Tue.–Sun. 11 a.m.–4. D Tue.–Thu., Sun. 4–11, Fri.–Sat. to midnight. Closed Mon. **(I)** **AE.**

PANARELLA'S—513 Columbus Ave., bet. 84th–85th Sts. (799-5784). Casual. Continental. Spcls: rack of lamb, duck melba, veal Panarella. Res. nec. L Mon.–Fri. 11:30 a.m.–4:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. Br Sat.–Sun. 11:30 a.m.–4:30. Pianist nightly from 7. **(M)** **AE.**

TUBA CITY TRUCK STOP—2180 Broadway, at 77th St. (362-4360). Casual. Southwestern American. Spcls: fajitas, chicken fried steak, quesadillas, blue corn enchiladas, barbequed chicken with hot red sauce. L Mon.–Fri. 11:30 a.m.–4. Br Sat.–Sun. 11:30 a.m.–4. D Sun.–Thu. 5–1:45 a.m., Fri.–Sat. 5–2:45 a.m. **(I)** **AE, DC, MC, V.**

WILSON'S—201 W. 79th St. (769-0100). Casual. American. Spcls: linguini Wilson's, shrimp cocktail, veal chop. Res. sug. L Mon.–Fri. noon–4. Br Sat.–Sun. 11:30 a.m.–3:30. D Sun.–Thu. 5:30–midnight, Fri.–Sat. to 1 a.m. **(M)** **AE, CB, DC.**

BRONX

SEASHORE—591 City Island Ave. (885-0300). Casual. American/continental/seafood. Spcls: 3-lb. Maine lobster, prime ribs, 24-oz. South African lobster tail. Res. sug. L daily 11:30 a.m.–3. D Sun.–Thu. 4–11, Fri.–Sat. to midnight. Seafood buffet Mon.–Thu. Ent. Fri.–Sat. **(M)** **AE, DC, MC, V.**

BROOKLYN

JUNIOR'S—386 Flatbush Ave. Extension (718-852-5257). Casual. American. Spcls: steaks, deli sandwiches, cheesecake. B daily 6:30 a.m.–11 a.m. L dail
11 a.m.–4:30. D daily 4:30–10. S Sun.–Thu. to 1:3
a.m., Fri.–Sat. to 3 a.m. Pianist daily 5–11. **(I)** **AE, DC**

MARCO POLO—345 Court St. (718-852-5015). Casua
Italian. Spcls: paglia fieno alla Marco Polo, shrim
continental, striped bass al cartoccio. Res. sug. Ope
for L and D Mon.–Fri. 11:30 a.m.–11, Sat. 3–mic
night, Sun. 1–11. Private parties for 150. Piani
nightly. Free valet P. **(M)** **AE, CB, DC, MC,**

**MONTE'S VENETIAN ROOM—451 Carroll St., be
Third Ave. and Nevins St.** (718-624-8984). Dre
opt. Italian. Spcls: baked jumbo shrimp alla Mont
chicken scarpariello, fresh fish. Res. sug. Op
Sun.–Thu. 11 a.m.–midnight, Fri.–Sat. to 2 a.m. Fr
valet parking. **(M)** **AE, CB, DC, MC,**

THE RIVER CAFE—1 Water St. (718-522-5200). Dr
opt. American. Spcls: cold lobster salad with cayen
mayonnaise, salmon with saffron noodles, lamb wi
eggplant charlotte. Res. nec. L Mon.–Fri. noon–3.
Sat.–Sun. noon–3. D daily 7–midnight. Pianist nig
ly. **(E)** **AE, D**

QUEENS

JAI YA—81-11 Broadway, Elmhurst (718-651-13
Casual. Thai. Spcls: pork/beef sarte, fish with c
sauce, fresh seafood daily. Res. nec. Open Mon.–
11:30 a.m.–midnight, Sat.–Sun. from noon. **(I)**
AE, CB, DC, MC

VILLA BIANCA—167-17 Northern Blvd., Flush
(718-353-7065). Casual. Northern Italian. Open
from noon. Continental L buffet. Complete L an
Parking. Also **Villa Bianca East Little Neck,
17 Northern Blvd.** (718-631-5666). L Wed.
noon–3. D Mon.–Fri. 5–10, Sat. to midnight,
noon–10. Buffet D. **(I-M)** **AE, CB, DC, M**

**VILLA SECONDO—184-22 Horace Harding E
Fresh Meadows** (718-762-7355). Casual. Nor
Italian. Res. sug. L and D Tue.–Fri. noon–11.
4–midnight, Sun. 2–11. Complete L. Closed Mo
M) **AE, DC, M**

NIGHTLIFE
DIRECTORY

KEY TO ABBREVIATIONS

AE	**American Express**
CB	**Carte Blanche**
DC	**Diners Club**
MC	**MasterCard**
V	**Visa**

Please check hours and talent in advance. Many places are forced to make changes at short notice.

POP/JAZZ

AMAZONAS—492 Broome St. (966-3371). Restaurant featuring the music of Brazil. Sun.–Mon., Ricardo Guerra. Tue.–Thu., Aloisio Aguiar and his group. Fri.–Sat., Andres Laprida. **AE, CB, DC.**

ANGRY SQUIRE—216 Seventh Ave., bet. 22nd–23rd Sts. (242-9066). Every Fri. from 6–8: Joan Bud, Alan Kamen, and Hide Tanaka. 4/1: Louise Pecoraro Trio. 4/2: Charles Blenzig Trio. 4/3–4: Lodi Carr Trio. 4/5: Jane Williams Trio. 4/6: Ralph Hepola Trio. 4/7: Phil Shimmel Trio. **AE, CB, DC.**

BLUE NOTE—131 W. 3rd St. (475-8592). Through 4/5: Tania Maria, featuring Eddie Gomez and Steve Gadd, Tue.–Sun. at 9 and 11:30, with an extra show Fri.–Sat. at 1:30 a.m. 4/6: Valery Pomeranov All Stars. 4/7–12: "Home Cookin' " with Jimmy Smith Trio plus Houston Person and Etta Jones. **AE, MC, V.**

THE BOTTOM LINE—15 W. 4th St. (228-7880). 4/1–2: Larry Carlton. **No credit cards.**

BRADLEY'S—70 University Pl., at 11th St. (228-6440). Through 4/4: Pianist Hilton Ruiz with Ray Drummond. Sets from 9:45. **AE, CB, DC, MC, V.**

AJUN—129 Eighth Ave., at 16th St. (691-6174). Mon.: Le Jazz. Tue.: Stanley's Washboard Kings. Wed.: The Cajun Hall Jazz Band. Thu.: The Ernie Lumer Sextet. Fri.: The Canal Street Dixieland, Jazz and Blues Band. Sat.: The Great Atlantic Jazz Band. Music Mon.–Thu. 8–11, Fri. 9–11, Sat. 8:30–midnight. **AE, DC, MC, V.**

ARLOS 1—432 Sixth Ave., at 10th St. (982-3260). Supper club. Through 4/5: Shirley Horn, Tue.–Thu. at 9 and 11, with an extra show on Fri. and Sat. at 12:30 a.m. 4/6: Bucky and John Pizzarelli Jr. 4/7–12: Clark Terry. **AE, CB, DC, MC, V.**

IGLE TAVERN—355 W. 14th St. (924-0275). 4/4: John Nolan and Pat Keogh. **No credit cards.**

T TUESDAY'S—190 Third Ave. (533-7902). Through 4/5: Michael Brecker Band, with Mike Stern and Kenny Kirkland. Shows Tue.–Thu. at 8 and 10; Fri.–Sat. at 8, 10 and midnight. 4/6: Les Paul Trio. 4/7–12: Phil Woods Little Big Band. **AE, MC, V.**

DDY'S SUPPER CLUB—308 E. 49th St. (888-1633). estaurant-bar. Through 4/4: Sylvia Syms in *Syms ings Syms,* with pianist Mike Abene and Steve La pina on bass; Tue.–Thu at 9, Fri.–Sat. at 8:30 and 11. **AE.**

ENE STREET CAFE—101 Greene St. (925-2415). ulti-level floors for entertainment. 4/1–4: Hal haefer. 4/7–11: Armen Donelian. **Upstairs:** 4/3 at The High Heeled Women; followed by Horowitz d Spector at 10; and comedy at midnight. 4/4 at 1: ayreading of David Babcock's *How To Improve Your olf Game;* The Louis Brothers with Rod Hausen at 8; llowed by Cabaret with singers David Peaston, and ne Bisantz at 9:30; 11 and 1 a.m. **AE, MC, V.**

ORY'S—63rd St. and First Ave. (371-2220). 1–4, from 10–3 a.m.: Singer Kitt Moran with piat Mike Moran and Andy Eulau on bass. Sun. 5–10: ger Stan Edwards with Larry Intorella, followed by singer-pianist Brooks Kerr with Eric Lemon, from 10–3 a.m. Mon. 10–3 a.m.: Stan Edwards Trio. Tue. 10–3 a.m.: Chuck Wayne Trio. **AE, CB, DC, MC, V.**

HORS D'OEUVRERIE—1 World Trade Center (938-1111). Jazz, dancing, international hors d'oeuvres, and the world's greatest view. The Judd Woldin Trio, Tue.–Sat. from 7:30–12:30 a.m., in addition, from 4–9, Jay D'Amico plays the piano, and after 9:30, Chuck Folds alternates with the Trio. The Cabot/Scott Trio takes over Sun. from 4–9, and Mon. 7:30–12:30 a.m. **AE, DC, MC, V.**

J'S—2581 Broadway, bet. 97th–98th Sts., 2nd floor (666-3600). 4/1: John Pizzarelli Jr., with Gary Haase and Bob Paterson. 4/2: Ken Peplowski Trio. 4/3: Judy Barnett Trio. 4/4: Ely Stone's Cabaret Graduation. 4/6: Andy Tuck. 4/7: Sue Keller. Music Wed.–Thu. from 8, Fri.–Sat. from 9, Mon.–Tue. from 7:30. **AE, CB, DC, MC, V.**

KNICKERBOCKER SALOON—33 University Pl. (228-8490). Atmospheric room with jazz Tue.–Sat. from 9:30, Sun.–Mon. from 9. Through 4/4: Pianist Kenny Barron with Santi Debriano on bass. 4/7–11: Pianist Junior Mance with Marty Rivera on bass. **AE, MC, V.**

MICHAEL'S PUB—211 E. 55th St. (758-2272). Through 4/18: Blues singer Joe Williams, Tue.–Sat. at 9 and 11. Closed Sun. **AE, DC, MC, V.**

MIKELL'S—760 Columbus Ave., at 97th St. (864-8832). 4/1: Ken-Ichi Shimazu. 4/2: Hiko Band. 4/3–4: Ronnie Cuber, Lonnie Smith, and Buddy Williams. **AE, CB, DC, MC.**

MR. SAM'S—1265 Third Ave., nr. 73rd St. (517-2020). 4/2–4 at 9: *The Fabulous Fingers* of Irving Fields. **AE, MC, V.**

NICKELS—227 E. 67th St. (794-2331). Mon.–Tue.: Singer-pianist Lee Glantz. Wed.–Sat.: Singer-pianist Rudy Roberson. Music from 7. **AE, DC, MC, V.**

POSITANO—250 Park Ave. South. (777-6211). Italian restaurant. Through 4/3 at 9, 10:30, and midnight: The Junior Mance Trio. 4/6–10: The Roger Kellaway Trio. **AE, CB, DC, MC, V.**

RED BLAZER TOO—349 W. 46th St. (262-3112). Wed.: Stan Rubin's Dixieland. Thurs.: Peter Compo Trio. Fri.: David Ostwald's Gully Low Jazz. Sat.: the Bob Cantwell Band. Sun. and Mon.: Howie Wyeth barrelhouse piano. Music from 9. **AE, CB, DC, MC, V.**

THE RITZ—119 E. 11th St. (228-8888). Dance to the Big Beat. 4/3: KBC Band; Love Tractor. **No credit cards.**

SWEET BASIL—88 Seventh Ave. So. (242-1785). Eddie Chamblee Quartet, Sat. 2–6. Legendary trumpeter Doc Cheatham, Sun. 3–7. Through 4/5, 7–12: Abdullah Ibrahim Dollar Brand, with Ekaya, Carols Ward, Sonny Fortune, Charles Davis, Dick Griffen, David Williams, and Rudy Collins. 4/6: Gil Evans' Orchestra. **AE, MC, V.**

SWEETWATER'S—170 Amsterdam Ave., at 68th St. (873-4100). A next-to-Lincoln-Center eatery with excellent entertainment. 4/1: Dionne Mills. 4/2–4: Jazz-flutist Sherry Winston, with guest artist Eric Gale, Tue.–Thu. at 9 and 11, Fri.–Sat. at 9 and midnight. 4/7–11: Morgana King. **AE, DC, MC, V.**

TRAMPS—125 E. 15th St. (777-5077). 4/1: Velveteen; Blonde Fox featuring Phoebe Legere. 4/2: Roger Miller Maximum Electric Piano; The Zulus. 4/3–4: Frankie Lee and Sonny Rhodes. 4/5: Rainlight; Bullet Proof. 4/6: The Lounge Lizards. 4/7: Slowpoke; Mike Rimbaud; the Special Guests. Shows from 9. **No credit cards.**

VILLAGE CORNER—142 Bleecker St. (473-9762). 4/1–2: Frank Kimbrough. 4/3–4, Lance Hayward alternating with Frank Kimbrough. 4/5–7: Lance Hayward. Music Sun.–Thu. 8–2 a.m., Fri.–Sat. 9–3 a.m. **No credit cards.**

VILLAGE GATE—Bleecker and Thompson Sts. (475-5120). 4/3–5: Mongo Santa Maria's 25th Year at the Gate - plus the Claude Roditi Quintet featuring Slide Hampton on Fri.–Sat., and Sir Roland Hanna on Sun. Shows nightly at 9:30 and 11:30. **AE, MC, V.**

VILLAGE VANGUARD—178 Seventh Ave. So. (255-4037). Through 4/5: Saxophonist Joe Henderson and his Quartet. 4/6: Mel Lewis and the Jazz Orchestra. Shows at 10, 11:30, and 1 a.m. 4/7–12: Pianist Mal Waldron with Chico Freeman, Reggie Workman and Ed Blackwell. **No credit cards.**

THE WEST END—2911 Broadway (666-9160). 4/1–5: Steve and Iqua Colson, featuring David Murray. 4/6: Comedy night featuring Steve Solis. 4/8–12: The Joe Locke Ensemble. Jazz, Tue.–Sun. from 9. **MC, V.**

ZINNO—126 W. 13th St. (924-5182). Italian restaurant with music daily at 8. Through 4/4: Pianist John Bunch, with Ruby Braff on coronet and Michael Moore. 4/5: Guitarist Gene Bertoncini with Michael Moore on bass. **AE, MC, V.**

COUNTRY/WESTERN

LONE STAR CAFE—Fifth Ave., at 13th St. (242-1664). Texas-style bar, with continuous country-and-western entertainment. Mon.–Thu. 11:30 a.m.–3 a.m., Fri. 11:30 a.m.–4 a.m., Sat. 7:30–4 a.m., Sun. 7:30–3 a.m. 4/1: The Greg Trooper Band, Sciota Mills and special guest Cliff Eberhardt. 4/2: Kristi Rose and the Midnight Walkers; the Surreal McCoys. 4/3: Duke Robillard. 4/9: Dr. John and Tracy Nelson. **AE, CB, DC, MC, V.**

O'LUNNEY'S—915 Second Ave., bet. 48th–49th Sts. (751-5470). Country-music hangout. **AE, DC, MC, V.**

COMEDY/MAGIC

CATCH A RISING STAR—1487 First Ave. (794-1906). Continuous entertainment by comics and singers, seven nights a week, with steadies Larry Amoros, Gary Lazer, and Adrianne Tolsch. **AE.**

COMIC STRIP—1568 Second Ave., bet. 81st–82nd St. (861-9386). Showcase for stand-up comics and singers. Sun.–Thu. the fun starts at 9, Fri. at 9 and midnight, Sat. at 8:30 and midnight. **AE, MC, V.**

DANGERFIELD'S—1118 First Ave. (593-1650). Through 4/5: Comedians Dave Edison, Rick Marotta, Mike Little, Al Romero, Mike Egan, Danny Curtis, and Hiram Kasten, Sun.–Thu. at 9:15, Fri. at 9 and 11:30, Sat. at 8, 10:30, and 12:30 a.m. 4/6–12: Jeff De Hart, Scott Bruce, Mike Egan, Steve Rizzo, Hiram Kasten, and Danny Curtis. **AE, CB, DC, MC, V.**

GOODTIMES—449 Third Ave., at 31st St. (686-4250). Full menu, comics, singers and impressionists, every Mon.–Sat. **AE, MC, V.**

IMPROVISATION—358 W. 44th St. (765-8268). Comics and singers seven nights a week, with regulars Mario Cantone, Jeffrey Essmann, Ron Darian, and Angela Scott, Sun.–Thu. 8–4 a.m., Fri. at 8 and midnight, Sat at 8, 10:30, and 12:40 a.m. **AE.**

MONKEY BAR—60 E. 54th St., in the Elysee Hotel (753-1066). Mon.–Sat.: Pianist Johnny Andrews, 5–8. Continuous entertainment. Wed.–Sat.: Two shows, first show at 9:30, featuring Mel Martin, Lynn De Vore and Angelo Dior. Closed Sun. **AE, CB, DC, MC, V.**

MOSTLY MAGIC—55 Carmine St. (924-1472). Nightclub-theater featuring magic and comedy. 4/1: Magician Imam and comedian Terry Day. 4/2: Magician Torkova and Terry Day. 4/3–4: Magician Johnny Ace

Blue Note
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Palmer and comedian Kent Kasper. 4/7: Showcase. Tue.–Thu. at 9:30, Fri.–Sat. at 9 and 11. **AE, MC, V.**

STAND-UP NEW YORK—236 W. 78th St. (595-0850). Club with comics from TV and the national club scene. Through 4/5: Adrianne Tolsch, Mike Egan, and Mario Joiner, Sun.–Thu. at 9, Fri. at 8:30 and 11:30, Sat. at 9:30 and midnight. 4/7–12: comedian Barry Weintraub. **AE, MC, V.**

DISCO/DANCING

JIMMY WESTON'S—131 E. 54th St. (838-8384). Restaurant which serves up jazz and dancing, nightly, except Sun., from 10. Through 4/4: Jonah Jones and his quartet, alternating with singer-pianist Tommy Furtado. **AE, CB, DC.**

MAXIM'S—680 Madison Ave., at 61st St. (751-5111). *Belle Epoque* restaurant with dancing to the Maxim's Orchestra every Mon.–Thu. from 9, Fri.–Sat. from 10. **AE, DC.**

PRIVATE EYES—12 W. 21st St. (206-7770). Video-nightclub with the largest video collection in the world, shown on 34 video screens. Open Tue., Thu., and Sat. from 10–4 a.m. **AE.**

REGINE'S—502 Park Ave., at 59th St. (826-0990). *Elegant French restaurant. Mon.–Sat. 7:30–midnight,* with a lively disco from 10:30. **AE, CB, DC, MC, V.**

ROSELAND—239 W. 52nd St. (247-0200). The newly renovated ballroom features a 700-seat restaurant-bar, and is open for dancing Thu.–Sun. from 2:30. Through 5/3: The Don Glasser Orchestra alternating with the Emilio Reyes Orchestra. **AE, V.**

S.O.B.'S—204 Varick St. (243-4940). A club-restaurant-bar featuring the live music of Brazil, Africa, and the Caribbean. 4/1: Luis "Perico" Ortiz. 4/2: Yomo Toro. 4/7–8: Stan Getz. **AE, CB, DC, MC, V.**

CABARET

THE BALLROOM—253 W. 28th St. (244-3005). Blossom Dearie's Concerts, Wed.–Sat. at 6:30... Through 4/11: Singer-actress Karen Akers, Mon. at 8, Tue.–Thu. at 9, Fri.–Sat. at 9 and 11... 4/7 at 6:30: Mixed Nuts. **AE, MC, V.**

CAFE VERSAILLES—151 E. 50th St. (753-3884). Palatial cabaret-restaurant with a new revue, *Flying High '87,* featuring showgirls, acrobatic dancers, singer Jeanette Colin, and French pickpocket-magician Patric Querrot; shows nightly at 9 and 11. Singer-pianist Earl Zimmerman entertains in the lounge, Mon.–Fri. from 5–7:30. **AE, CB, DC.**

JAN WALLMAN'S—49 W. 44th St. (764-8930). The new restaurant-cabaret. 4/1, 8: Judy Kreston and David Lahm. 4/3: Bob Stewart. 4/4: Barbara Lea. 4/7: Ronnie Welsh with Robin Field. Two shows Mon.–Sat. at 9 and 11, Sun. at 6 and 8. **CB, DC, MC.**

PALSSON'S—158 W. 72nd St. (595-7400). Continental restaurant. *Forbidden Broadway,* a musical comedy revue by Gerard Alessandrini starring Ron Bohmer, Mark Mitchell, Roxie Lucas, Barbara Walsh, and Craig Wells; Sun., Tue.–Thu. at 8:30, Fri. and Sat. at 8:30 and 11:30. **AE, CB, DC, MC, V.**

PANACHE—149 E. 57th St. (935-0244). 4/2 at 8: Pat Grover. 4/3 at 8: Donna Rosenthal. 4/4 at 8: Teasers and Tormentors; Twins Spectacular at 11. 4/5 at 7: The Singing Experience. 4/6 at 8: No Strings Attached. 4/7–8 at 8: Pamela Jame. **AE, MC, V.**

TOP OF THE GATE—at the Village Gate, Bleecker and Thompson Sts. (475-5120). *Beehive,* musical revue by Larry Gallagher, featuring Pattie Darcy, B. J. Jefferson, Sara Krieger, Carol Maillord, Laura Theodore, and Cookie Watkins. Tue.–Thu. at 8, Fri. at 7:30 and 10, Sat. at 7 and 10, Sun. at 5. **AE MC V.**

HOTEL ROOMS

ALGONQUIN—59 W. 44th St. (840-6800). Through 4/18: Singer Margaret Whiting performs *It Might as Well Be Spring,* Tue.–Sat. at 9:15 and 11:15. **Rose Room:** Singer-pianist Buck Buchholz plays every Sun. from 5:30–11. **AE, CB, DC, MC, V.**

BARBIZON—140 E. 63rd St. (715-6929). **Cafe Bar:** Singer-pianist Diana Rogers, nightly 5–9, except Mon. **AE, CB, DC, MC, V.**

CARLYLE—Madison Ave. and 76th St. (744-1600). **Café Carlyle:** Through 6/22: Bobby Short returns every Tue.–Sat. at 10 and midnight. **Bemelmans Bar:** *Jazz-pianist Barbara Carroll, Tue.–Sat. at 9:45.* **AE, CB, DC, MC, V.**

DRAKE—440 Park Ave., at 56th St. (421-0900). Pianist Jimmy Roberts plays every Tue.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

HILTON—53rd St. and Sixth Ave. (586-7000). **Mirage:** Roland Granier de Lafayette plays piano Mon.–Fri., 5–midnight, replaced Sat.–Sun. by James Jordan. **Hurlingham's:** Pianist Steve Montgomery Wed.–Sun. 6–11, with James Jordan alternating Mon.–Tue. **Pursuits:** Nightclub with video entertainment and dancing, Mon.–Thu. 4–2 a.m., Fri. to 4 a.m., Sat. 9–4 a.m. **AE, CB, DC, MC, V.**

MARRIOTT MARQUIS—Broadway and 45th St. (398-1900). **The View:** New York's only revolving-rooftop restaurant 48 floors above Broadway. Through 4/4: Kate Toomey and her band, Heartbeat, play for dancing, Tue.–Sat. from 9–2 a.m. **Broadway Lounge:** Singer-pianist April Joy Chestner performs Wed.–Sat. 10–2 a.m. **AE, CB, DC, MC, V.**

PARKER MERIDIEN—118 W. 57th St. (245-5000). **Le Bar Montparnasse:** Through 4/20: The Eddie Moore Jazz Trio, every Tue.–Sat. from 9–1 a.m., plus pianist Al Foster, nightly 5:30–8:30. **AE, CB, DC, MC, V.**

PLAZA—Fifth Ave. at 59th St. (759-3000). **Edwardian Room:** Dance and dine with the Tony Terini Trio Tue.–Sat., 8–midnight. Pianist Nancy Winston, Sat.–Sun., 6–10. **Oak Room:** Pianist-composer Irving Fields plays every Sun.–Mon. 6–10, Tue.–Wed. 8:30–12:30 a.m. Barbara Rose plays Thu.–Sat. from 8:30–12:30 a.m. **AE, CB, DC, MC, V.**

SHERATON RUSSELL—45 Park Ave., at 37th St. (685-7676). **Judge's Chamber:** 4/1–4: Richard Sussman and Boots Maleson, Wed.–Fri. from 7:30, Sat. from 9. **AE, CB, DC, MC, V.**

ST. REGIS-SHERATON—Fifth Ave. at 55th St (753-4500). **King Cole Room:** Romantic Art Deco restaurant with dancing to the big band sound of the Bourbon Street Jass Band, every Sat. from 7. Singer-pianist Bob Wetherbee plays Broadway show tunes, Mon.–Fri. from 5:30. **AE, CB, DC, MC, V.**

WESTBURY—Madison Ave., at 69th St. (535-2000). **Polo Lounge:** Pianist Michael Devine plays Mon.–Sat. from 8–midnight. **AE, CB, DC, MC, V.**

PIANO ROOMS

BACKSTAGE—318 W. 45th St. (489-6100). Restaurant–piano bar with pop-jazz composer-lyricist-singer Ann Hampton Callaway, every Thu.–Sat. from 9–1 a.m. **AE,MC,V.**

BROADWAY BABY—407 Amsterdam Ave., bet. 79th–80th Sts. (724-6868). High-tech piano bar with singing waiters and waitresses performing anything from Bach to Broadway. Nightly from 7–4 a.m. **AE**

DON'T TELL MAMA—343 W. 46th St. (757-0788). 4/1 at 8:30: Sally-Jane Heit. 4/5,12 at 8:30: "Bradshaw Smith Sings Cole Porter." **No credit cards**

LA CAMELIA—225 E. 58th St. (751-5488). Elegant Ital ian restaurant. Singer-pianist Daniel Nye, Mon.–Sa 10–2 a.m. **AE, MC,**

LE VERT GALANT—109 W. 46th St. (382-0022). Gre French restaurant. Singer-pianist Kosmas, Tue.–Sa from 7:30. **AE, CB, DC, MC,**

MARTY'S EAST—209 E. 56th St. (935-7676). Han some steakhouse with singer-pianist Andy Terra pla ing pop favorites and light jazz of all vintages, Mon Sat. from 5–1 a.m. **AE, CB, DC, MC,**

MRS. J'S SACRED COW—228 W. 72nd St. (873-406 Restaurant–piano bar with pianists Keith Thomps Paul Sportelli, and Roy Glover alternating nigh from 8. **AE, CB, DC, MC,**

ONE FIFTH—1 Fifth Ave., at 8th St. (260-3434). Deco lounge featuring pianist-vibraphonist Al Mar with singer-guitarist Jon Luks, Wed.–Sat. from a.m. **AE, CB, DC, MC,**

RUPPERT'S—Third Ave. at 93rd St. (831-1900). ano bar–restaurant. Tue.: Andy Monroe. Wed., and Mon.: Bobbi Miller. Thu.–Fri.: Buck Buch Sun.: George Cotton. **AE, DC, MC**

RADIO
HIGHLIGHTS

Wed., April 1

3:00/WNCN—Weber: Cto. for Clarinet No. 1 in f, Op. 73; **Telemann:** Qt. in G.

WNYC—April Fool's Special.

4:00/WQXR-AM/FM—Mozart: Horn Cto. No. 2 in E-Flat; **Handel:** Keyboard Suite No. 1 in A.

5:00/WNCN—Hotteterre: Brunette, "L'Autre Jour ma Cloris"; **Loeillet:** Sonata for Flute nd Continuo in F.

:00/WNCN—Handel: to. for Treble Recorder, trings, and Continuo in -Flat.

:00/WQXR-M/FM—"A Festival of usic From zechoslovakia." **vorak:** Sym. No. 4 in ; Notturno for Strings B.

:00/WNCN—Bach: antata, "Ein ungefärbt emüte"; **Handel:** *Water usic:* Suite.

NYC—Webern: ssacaglia; **Berg:** *Lulu* ite.

QXR-AM/FM—ive From the Met." **zet:** *Carmen* (Baltsa, itchell, Carreras, mey/Levine).

0/WNCN—fenbach: *Gaîté isienne;* **Granados:** *nish Dances.*

Thu., April 2

0/WNCN—necke: Cto. for Flute , Op. 283; **Bach:** for 2 Harpsichords

YC—Hermann: *Day the Earth Stood*

/WQXR-/FM—Debussy: *Suite;* **Dowland:** *Dances.*

/WNCN—ldi: *La Stravaganza:* for Violin in e, Op. . 2.

/WNCN—Bach: ta and Fugue in d; **hoven:** Sonata for No. 6 in F, Op. 10,

WQXR-FM—Marine Midland Chamber Music Festival. The Mannes Trio.

8:00/WNYC—Chamber Music Society of Lincoln Center. **Puccini:** *Crisantemi,* for String Qt.; **Schuman:** Divertimento for Wind Qnt. and Percussion; **Smetana:** String Qt. No. 1 in e; **Beethoven:** Piano Trio in E-Flat.

8:05/WQXR-AM/FM—Dvorak: Violin Cto. in a.

9:00/WNCN—"AT&T Presents Carnegie Hall Tonight." John Rubinstein, host. Amsterdam Concertgebouw Orchestra, conducted by Bernard Haitink. **Schumann:** Sym. No. 2 in C, Op. 61.

9:06/WQXR-AM/FM—"McGraw-Hill Young Artists Showcase." Robert Sherman, host.

Fri., April 3

3:00/WNCN—Haydn: Qt. in G, Op. 76, No. 1; **Handel:** *Ariodante:* Ballet Music.

WNYC—Barry: *King Rat;* **Glass:** *Mishima.*

4:00/WQXR-AM/FM—Avison: Cto. Grosso No. 1 in A; **Mahler:** Piano Qt. in a.

5:00/WNCN—Bridge: "There Is a Willow Grows Aslant a Brook"; **Bach:** Brandenberg Cto. No. 3 in G.

6:00/WNCN—Durante: Cto. for Strings and Continuo in A, "La Piazza."

7:00/WQXR-AM/FM—"IBM's Salute to the Arts." With June LeBell.

8:00/WNCN—Rachmaninoff: Suite for 2 Pianos, No. 2, Op. 17; **Mozart:** Flute Qt. No. 3 in C.

WNYC—"The Opera Box." A tribute to to the century's great contraltos.

8:05/WQXR-AM/FM—Dvorak: "Carnival" Ov.; Sym. No. 8 in G.

9:00/WNCN—Stenhammar: Sym. No. 2 in g, Op. 34; **Schubert:** *Ländler,* Op. 171.

9:06/WQXR-AM/FM—The Detroit Symphony Orchestra. Esa-Pekka Salonen, conductor; pianist Walter Klien. **Mendelssohn:** Sym. No. 4 in A, "Italian"; **Hindemith:** Piano Cto.

Sat., April 4

10:00 a.m./WNCN—Brahms: *Hungarian Dances:* Volume II; **Liszt:** *Les Préludes.*

WNYC—Walton: *Spitfire:* Prelude and Fugue; **Rota:** *The Legend of the Glass Mountain.*

10:04 a.m./WQXR-AM/FM—"Piano Personalities." Krystian Zimerman.

11:00 a.m./WNCN—Boccherini: Qnt. in d, Op. 18, No. 5; **Haydn:** Sonata for Piano No. 59 in E-Flat.

WNYC—Newman: *Street Scene.*

11:04 a.m./WQXR-AM/FM—Nicolai: *The Merry Wives of Windsor:* Ov.; **Haydn:** Sym. No. 92 in G, "Oxford."

12:00/WNCN—Bach: Brandenberg Cto. No. 5 in D; **Saint-Saens:** Septet for Piano, Trumpet, and Strings in E-Flat, Op. 65.

WNYC—Thomson: *Louisiana Story;* **Rozsa:** *The 4 Feathers.*

12:05/WQXR-AM/FM—Mozart: Sym. No. 36 in C; **Wieniawski:** Violin Cto. No. 1 in f-sharp.

1:00/WNCN—Tchaikovsky: Sym. No. 5 in e, Op. 64; **Telemann:** Cto. for Trumpet in D.

2:00/WQXR-AM/FM—"The Texaco-Metropolitan Opera Broadcast." **Poulenc:** *Dialogues of the Carmelites* (Ewing, Norman,, Crespin, Quivar, Kuebler/Rosenthal).

5:00/WNCN—Janácek: *Lachian Dances;* **Haydn:** Qt. in G, Op. 64, No. 4.

6:00/WNCN—Mozart: Sonata for Piano No. 8 in a.

6:04/WQXR-AM/FM—Beethoven: Sym. No. 4 in B; **Ibert:** *Three Brief Pieces.*

7:00/WNCN—Chopin: Waltz in E-Flat, Op. 18, "Grande Valse Brillant."

8:04/WQXR-AM/FM—The Cleveland Orchestra. Kurt Masur, conductor; soprano Edith Weins, baritone J. Patrick Raferty, The Cleveland Orchestra Chorus. **Brahms:** *A German Requiem.*

9:00/WNCN—"Saturday Night Opera." **Wagner:** *Parsifal* (Vejzovic, Hofmann, van Dam, Nimsgern, Moll, Berlin Phil. Orch./Karajan).

Sun., April 5

10:00 a.m./WNCN—"Classic Guitar." **Various:** Guitar Works; **Sor:** Introduction and Variations on a Theme by Mozart, Op. 9.

WNYC—Saint-Saens: *The Swan;* **Stravinsky:** *The Rite of Spring,* Part I.

11:00 a.m./WNCN—Ravel: *Daphnis et Chloé:* Suite No. 2.

WNYC—Rachmaninoff: Piano Cto. No. 2.

12:00/WNCN—Haydn: Qt. in C, Op. 20, No. 2; **Schumann:** *Kinderscenen,* Op. 15.

1:00/WNCN—Chicago Symphony Orchestra. Jesús López-Cobos, conductor; pianist Horacio Gutiérrez. **Hindemith:** *Symphonic Metamorphosis of Themes by Weber;* **Chopin:** Cto. for Piano No. 2 in f, Op. 21; **Sibelius:** Sym. No. 1 in e, Op. 39.

1:04/WQXR-AM/FM—Bartok: *Music for Strings, Percussion, and Celesta.*

3:00/WNCN—Paganini: Guitar Qt. No. 11 in B; **Beethoven:** Sonata for Piano No. 8 in c, Op. 13, "Pathétique."

3:04/WQXR-AM/FM—The New York Philharmonic. Erich Leinsdorf, conductor; bassoonist Judith LeClair, clarinetist Stanley Drucker. **Mozart:** Sym. No. 29 in A; **R. Strauss:** Duet-Concertino for Clarinet, Bassoon, Strings, and Harp; **Beethoven:** Sym No. 6 in F, "Pastoral."

5:00/WNCN—Prokofiev: *Lieutenant Kijē* Suite, Op. 60; **Vaughan Williams:** Cto. for Oboe and Strings in a.

6:00/WNCN—Verdi: Qt. in e; **Bach:** Cto. for 2 Violins in d.

8:00/WNCN—Haydn: Sym. No. 88 in G; **Bach:** *Art of the Fugue,* Nos. 1–5.

WNYC—"After Eight." With Nancy Shear. Peter Schickele, alias P.D.Q. Bach.

8:05/WQXR-AM/FM—"Sunday Night at the Opera." **Flotow:** *Martha* (Rothenberger, Gedda, Prey, Fassbaender, Bavarian State Opera Orch./Heger).

9:00/WNCN—Brooklyn Philharmonic. Lukas Foss, conductor; flutist Paula Robison, Sine Nomine Singers and Brooklyn College Chorus. **Schütz:** *Jauchzet dem Herren;* **Handel:** *Zadok the Priest:* "Coronation"; **Scarlatti:** Suite for Flute and String Orch.; **Bach:** Magnificat in D.

Mon., April 6

3:00/WNCN—Telemann: *Water Music;* **Vaughan Williams:** Cto. Accademico for Violin and Strings in d.

WNYC—Thomson: *The Plow That Broke the Plains;* **Purcell:** *Funeral Music for Queen Mary.*

4:00/WQXR-AM/FM—Dvorak: Romance in f; **Vivaldi:** Chamber Cto. in D for Recorder, Oboe, Violin, and Bassoon).

5:00/WNCN—Geminiani: Sonata for Cello No. 2 in d, Op. 5; **Bizet:** *Jeux d'enfants,* Op. 22.

6:00/WNCN—Bach: Brandenberg Cto. No. 2 in F.

7:00/WQXR-AM/FM—Dvorak: Qnt. in A for Piano and Strings.

8:00/WNYC—Tiomkin: *The Thing;* **Morricone:** *The Big Gundown.*

8:05/WQXR-AM/FM—Zelenka: Sinfonia in a; **Novak:** *About the Eternal Longing.*

9:00/WNCN—Rimsky-Korsakov: *Scheherazade,* Op. 35; **Mahler:** *Rückert Lieder:* "Liebst du um Schönheit."

9:06/WQXR-AM/FM—The Boston Symphony Orchestra. Seiji Ozawa, conductor; soprano Carol Vaness, tenor Thomas Moser, baritone Benjamin Luxon, Tanglewood Festival Chorus, Boston Boys Choir. **Britten:** *War Requiem.*

Tues., April 7

3:00/WNCN—Ravel: *Miroirs:* "Une Barque sur l'océan"; **A. Scarlatti:** Cto. Grosso No. 6 in a.

WNYC—Sondheim: *Stavisky.*

4:00/WQXR-AM/FM—Rachmaninoff: Symphonic Dance No. 3; **Beethoven:** Duo No. 1 in C.

5:00/WNCN—Mozart: Minuets; **Telemann:** Sonata for 2 Flutes in G, Op. 2, No. 1.

6:00/WNCN—Handel: Cto. for Oboe No. 3 in g; **Mendelssohn:** Capriccio brillant for Piano and Orch. in b, Op. 22.

7:00/WQXR-AM/FM—Beethoven: Qt. No. 10 in E-Flat.

8:00/WNCN—"WNCN Live." Eliot Fisk, guitar, Gary Karr, double bass, and Harmon Lewis, piano.

WNYC—Prokofiev: *Alexander Nevsky.*

9:00/WNCN—Beethoven: Sym. No. 6 in F, Op. 68, "Pastoral"; **Weinberger:** *Schwanda:* Polka and Fugue.

9:06/WQXR-AM/FM—The Philadelphia Orchestra. Erich Leinsdorf, conductor; pianist Radu Lupu, the Choral Arts Society of Philadelphia. **Husa:** *Music for Prague 1968;* **Mozart:** Piano Cto. No. 25 in C; **Ravel:** *Daphnis et Chloé:* Excerpts.

otherwise indicated, all times are p.m. and all stations are FM.

TELEVISION LISTINGS

Weekdays, April 1–3 and 6–7

2 **WCBS**
975-4321
4 **WNBC**
664-4444
5 **WNYW**
535-1000
7 **WABC**
887-7777
9 **WOR**
(201) 330-2153
11 **WPIX**
949-1100
13 **WNET**
560-2000
21 **WLIW**
(516) 454-8866
31 **WNYC**
669-7800
H **HBO**
512-1208
M **CINEMAX**
512-1208
N **UPTOWN**
304-3000
S **SHOWTIME**
708-1600

Closed-caption programming is indicated (cc).

Please note: Because of seasonal programming adjustments, schedules are especially subject to last-minute changes.

6:00 a.m.
2 *Today's Business*
4 News
5 *Jayce and the Wheeled Warriors*
7 *World News*
9 *Jimmy Swaggart*
11 Wed.: *Open Mind*
Thu.: *Aprenda Ingles*
Fri.: *Watch on Washington*
Mon.: *Tom and Jerry*
Tue.: *Carrascolendas*
H Fri.: *Around the World in 80 Days*
Mon.: *Survival Series*

6:05 a.m.
H Thu.: *The Tale of the Bunny Picnic*

6:30 a.m.
2 News
4 *Before Hours*
5 *Centurions*
9 *700 Club*
11 *Mask*
M Thu.: **Movie:** *Bobby Deerfield*
Fri.: **Movie:** *The First Legion*
S Wed.: *An Easter Story*
Tue.: *Faerie Tale Theatre: The Emperor's New Clothes*

6:45 a.m.
4 News
21 *A.M. Weather*

7:00 a.m.
4 *Today*
5 *Rambo*
7 *Good Morning America*
11 *Heathcliff*
21 *Nightly Business Report*
31 *Ohayo! New York*
H Wed., Tue.: *Dorothy in the Land of Oz*
Thu., Mon.: *The Red Balloon*
M Wed.: **Movie:** *The Sterile Cuckoo*
Mon.: **Movie:** *On the Waterfront*
Tue.: *The Big Break*
S Wed.: *Rookie of the Year*
Thu.: **Movie:** *Innocents Abroad*
Fri.: *Meet the Wombles*

7:30 a.m.
2 *Morning Program*
5 *Defenders of the Earth*
9 *Straight Talk*
11 *GoBots*
21 *Body Electric*
H *Fraggle Rock*
M Tue.: **Movie:** *King Richard and the Crusaders*
S Mon.: *An Easter Story*
Tue.: **Movie:** *Isaac Littlefeathers*

8:00 a.m.
5 *The Flintstones*
11 *Transformers*
13 *Square One TV*
21 *Sesame Street*
H Wed.: **Movie:** *Back to the Future*
Thu.: **Movie:** *Continental Divide*
Fri.: **Movie:** *That's Dancing!*
Mon.: **Movie:** *Lucas*
Tue.: **Movie:** *A Matter of Life and Death*
M Fri.: **Movie:** *Act of Love*
S Wed.: **Movie:** *A Home of Our Own*
Mon.: **Movie:** *Life on the Mississippi*

8:30 a.m.
5 *My Little Pony*
9 *Romper Room*
11 *Scooby Doo*
13 *Mister Rogers*
M Thu.: **Movie:** *Baby*
S Fri.: *Faerie Tale Theatre: Rip Van Winkle*

9:00 a.m.
2 *True Confessions*
4 *People's Court*
5 *Brady Bunch*
7 *Morning Show*
11 *The Munsters*
13 *Sesame Street*
21 *Instructional Television* (concludes at 3)
31 *Captain Kangaroo*
M Wed.: *The Big Break*
Mon.: **Movie:** *Enemy Mine*
S Thu.: *Father Guido Sarducci Goes to College*
Tue.: *The Dream and the Triumph*

9:30 a.m.
2 *The Judge*
4 *Love Connection*
5 *Leave It to Beaver*
9 *Zoobilee Zoo*
11 *Mork and Mindy* (except Fri., Mon.)
Fri.: *Focus on Success*
Mon.: *What a Country*
31 *Body Electric*
M Wed.: **Movie:** *Young Man With a Horn*
Tue.: **Movie:** *Revolution*
S Fri.: *Bambinger*

10:00 a.m.
2 *$25,000 Pyramid*
4 *Sale of the Century*
5 *I Love Lucy*
7 *Jeopardy II*
9 *My Favorite Martian*
11 *Odd Couple* (except Wed.)
Wed.: *Music of Compassion*
31 *International Television*
H Wed.: **Movie:** *Cross Creek*
Thu.: **Movie:** *The Aviator*
Fri.: *Winston Churchill*
Mon.: **Movie:** *The Official Story*
Tue.: **Movie:** *Turk 182!*
M Thu.: **Movie:** *There Goes the Bride*
Fri.: **Movie:** *The Money Pit*
S Wed.: **Movie:** *The Last Time I Saw Paris*
Thu.: **Movie:** *Kim*
Fri.: **Movie:** *April in Paris*
Mon.: **Movie:** *Dream Wife*
Tue.: **Movie:** *Forever Darling*

10:30 a.m.
2 *New Card Sharks*
4 *Blockbusters*
5 *Bewitched*
7 *Split Second*
9 *Abbott and Costello*
11 *Tony Randall Show* (except Wed., Mon.)
Mon.: *Keys to Success*
H Fri.: **Movie:** *Oh God! Book II*

11:00 a.m.
2 *Price Is Right*
4 *Wheel of Fortune*
5 *One Day at a Time*
7 *Fame, Fortune, and Romance*
9 *Partridge Family*
11 *Sanford and Son*
31 *International Television*
M Mon.: **Movie:** *Mad Max Beyond Thunderdome*

11:30 a.m.
4 *Scrabble*
5 *All in the Family*
7 *Webster*
9 *I Dream of Jeannie*
11 *Best Talk in Town*
M Wed.: *I'll Do It Guy's Way*
Thu.: **Movie:** *Eleventh Victim*
Fri.: **Movie:** *The Jesse Owens Story*
Tue.: **Movie:** *The Great Gatsby*
S Tue.: **Movie:** *D.A.R.Y.L.*

12 NOON
2 9 News
4 *Super Password*
5 *Hour Magazine*
7 *Ryan's Hope*
11 Wed.: **Movie:** *A Married Man* (1984). Part I. Anthony Hopkins.
Thu.: **Movie:** *A Married Man* (1984). Part II. Anthony Hopkins.
Fri.: **Movie:** *Color Me Dead* (1969). Carolyn Jones.
Mon.: **Movie:** *Blood Feud* (1983). Part I. Robert Blake.
Tue.: **Movie:** *Blood Feud* (1983). Part II. Robert Blake
31 Wed., Thu.: *The Pallisers*
Fri.: *Van Gogh in Arles*
Mon., Tue.: *Videoville*
H Wed.: **Movie:** *Yentl*
Thu.: **Movie:** *Squizzy Taylor*
Fri.: **Movie:** *A Matter of Life of Death*
Mon.: **Movie:** *Gotcha!*
Tue.: **Movie:** *Continental Divide*
M Wed.: **Movie:** *The Money Pit*
S Wed.: **Movie:** *Rock and Rule*
Thu.: **Movie:** *My Science Project*
Fri.: **Movie:** *Back to the Future*
Mon.: **Movie:** *Taps*

12:30
2 *Young and the Restless*
4 *Word Play*
7 *Loving*

1:00
4 *Days of Our Lives*
5 *Value Television*
7 *All My Children*
9 Wed.: **Movie:** *The Last Challenge* (1967). Glenn Ford.
Thu.: **Movie:** *Jubal* (1956). Glenn Ford.
Fri.: **Movie:** *Man Without a Star* (1955). Kirk Douglas.
Mon.: **Movie:** *Enter Laughing* (1967). Shelley Winters.
Tue.: **Baseball:** Mets vs. Pittsburgh
31 Wed.: *Mystery!: The Return of Sherlock Holmes*
Thu.: *Upstairs, Downstairs*
Fri.: *Looking Back to the Future: Raymond Lowey*
Mon.: *Bradshaw on the Eight Stages of Man*
Tue.: *Masterpiece Theatre: Star Quality*
M Mon.: *Bill Cosby Himself*

1:30
2 *Bold and the Beautiful*
31 Mon.: *Filmmakers*
M Wed.: **Movie:** *The Emigrants*
Thu.: **Movie:** *The New Land*
S Wed., Tue.: **Movie:** *The Great Dictator*

2:00
2 *As the World Turns*
4 *Another World*
5 *Dennis the Menace*
7 *One Life to Live*
11 *Galaxy Rangers*
31 Wed.: *West of the Imagination*
Thu.: *Great Confrontions*
Fri.: *The Story of English*
Mon.: *Managing Our Miracles: Health Care in America*
H Thu.: **Movie:** *The Official Story*
Fri.: **Movie:** *Ladyhawke*
Mon.: **Movie:** *Cross Creek*
Tue.: **Movie:** *Back to the Future*
M Tue.: **Movie:** *The Longshot*
S Thu.: **Movie:** *Jim Thorpe—All American*
Fri.: *Penn & Teller's Invisible Thread*

2:15
H Wed.: *Barbra Streisand: One Voice*

2:30
5 *The Jetsons*
11 *Superfriends*
13 Wed.: *Justin Wilson's Louisiana Cookin'*
Thu.: *Great Chefs of New Orleans*
Fri.: *Frugal Gourmet*
Mon.: *Madeleine Cooks*
Tue.: *Microwaves Are for Cooking*
31 Tue.: *Where Have All the Teachers Gone?*
M Fri.: **Movie:** *The Man Who Came to Dinner*
S Mon.: **Movie:** *Rock and Rule*

3:00
2 *Guiding Light*
4 *Santa Barbara*
5 *Silverhawks*
7 *General Hospital*
9 Wed.–Fri.: *Vegas*
Mon.: *Hawaii Five-O*
11 *Smurfs*
13 Wed.: *Woodwright's Shop*
Thu.: *People, Pets and Dr. Marc*
Fri.: *Victory Garden*
Mon.: *This Old House*
Tue.: *Learning in New York:* "Teaching as a Career"
21 *Lilias, Yoga, and You* (except Tue.)
Tue.: *Teaching As a Career*
31 Wed., Mon.: *Mechanical Universe*
Thu.: *Educational Computing*
Fri.: *The Perkins Famil*
Tue.: *The Adventures of Sherlock Jones and Proctor Watson*
M Mon.: **Movie:** *Spies Like Us*
S Fri.: *I'm a Fool*

3:30
5 *She-Ra*
11 *Ghostbusters*
13 *Sesame Street* (except Tue.)
21 *Hooked on Aerobics* (except Tue.)
31 *Video Music Box*
H Wed.: **Movie:** *Lucas*
M Tue.: *The Big Break*

4:00
2 *Divorce Court*
4 *Donahue* (except Tu
Tue.: *Main Street*
5 *He-Man*
7 *Oprah Winfrey Shou* (except Wed.)
Wed.: *After School Special*
9 Wed.–Fri.: *Police Woman*
Mon.: *Barnaby Jones*
11 *G.I. Joe*
13 Tue.: *Sesame Street*
21 *Mister Rogers' Neighborhood*
H Thu.: *The Red Bal*
Fri.: **Movie:** *Kid C*
Mon.: *On Location: Emo*
Tue.: *The Tale of th Bunny Picnic*
M Wed.: *A Jazz Sess Sass and Brass*
Tue.: **Movie:** *The Bandit of Sherwood Fo*
S Wed.: *Misunderstc Monsters*
Thu.: **Movie:** *Inn Abroad*

Fri.: *Faerie Tale Theatre: Rip Van Winkle*
Mon.: *Shelley Duvall's Tall Tales and Legends: Casey at the Bat*
Tue.: *Faerie Tale Theatre: The Emperor's New Clothes*

4:30
2 *Superior Court*
5 *Thundercats*
9 Tue.: *House Calls*
11 *Good Times*
13 *Mister Rogers' Neighborhood* (except Tue.)
21 *Square One TV*
31 *Duchess of Duke Street*
H Thu.: *Workin' for Peanuts*
M Thu.: **Movie:** *Taps*
Fri.: **Movie:** *Bananas*

5:00
2 4 7 News
5 *Diff'rent Strokes*
9 *Hart to Hart*
11 *Alice*
13 *Square One TV*
21 *Sesame Street*
H Mon.: **Movie:** *The Great Muppet Caper*
Tue.: *Barbra Streisand: One Voice*
M Wed.: **Movie:** *The Great Gatsby*
Mon.: **Movie:** *Weird Science*
S Wed.: *The Dream and the Triumph*
Fri.: *Meet the Wombles*
Mon.: *Rookie of the Year* (cc)
Tue.: *The Dream and the Triumph*

5:15
H Wed.: *Don't Touch*

5:30
2 News
5 *Facts of Life*
11 *Sanford and Son*
13 *3-2-1 Contact*
31 *City Comment* (except Wed., Fri.)
Wed.: *Criminal Justice*
Fri.: *Albany Tonight*
H Thu.: **Movie:** *Johnny Dangerously*
M Tue.: **Movie:** *The Emigrants*
S Wed.: *An Easter Story* (cc)
Tue.: **Movie:** *Isaac Littlefeathers*

5:45
31 *News From City Hall*

Weeknights, April 1–3 and 6–7

WED., APR. 1

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Computer Chronicles*
31 Italian programming (concludes at 8)
H **Movie:** *Gotcha!*
S **Movie:** *A Home of Our Own*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report Special:* "Taxes"

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *MacNeil/Lehrer*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
News
Nightly Business Report
The Big Break

:00
Roxie
Highway to Heaven
Movie: *The Losers*
970). William Smith.
Perfect Strangers
News
Movie: *The Towering*
ferno (1974). Part I.
eve McQueen.
Live From the Met:
rmen. Videotaped
rformance of Bizet's
loved opera featuring
nes Baltsa and José
rreras, and conducted
James Levine;
ulcast over WQXR-
1/FM.
Championship Ballroom
cing 1987. Juliet
wse hosts this
petition consisting of
n, modern, and
ret dancing.
Great Confrontations
Movie: *Back to the*
re
Movie: *The Sterile*
oo
ovie: *Always*
ovie: *Creator*

ake Five
ead of the Class
illion Dollar Chance
ifetime

agnum, P.I.
4 *Night Court*
7 *Dynasty*
9 **Movie:** *Cleopatra* (1963). Part I. Elizabeth Taylor, Richard Burton, Rex Harrison. Epic film about the famous Queen of the Nile; excellent performance by Harrison.
31 *First City*

9:30
4 *The Tortellis*
21 *High Wire.* Portrait of high-wire walker Philippe Petit.

10:00
2 *Houston Knights*
4 *Bronx Zoo*
5 11 News
7 **Premiere:** *Mariah State.* Drama series dealing with professionals who work at a maximum security prison.
21 *Mapp and Lucia*
31 *The Kwitny Report*
H *Barbra Streisand: One Voice*
M **Movie:** *The Money Pit*
N **Movie:** *The Gods Must Be Crazy*
S **Movie:** *April Fool's Day*

10:30
11 News
31 *Risking It All*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
13 *Great Confrontaions.* A debate between two English and two American comedians; features Jasper Carrott, John Wells, Steve Allen, and Alan King.
21 *Monty Python's Flying Circus*
31 *Poldark*

11:05
H **Movie:** *Lucas*

11:30
2 *Adderly*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: The Buccaneers*
M **Movie:** *The Road Warrior*
S **Movie:** *Creature*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
13 *Masterpiece Theatre: Star Quality*
21 *Long Island Report Special Report:* "Taxes"
N **Movie:** *Bastille*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Wilma* (1977). Cicely Tyson.

12:50 a.m.
H **Movie:** *Bad Manners*

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *Borgia Stick* (1967). Don Murray.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:05 a.m.
M **Movie:** *To Live and Die in L.A.*

1:10 a.m.
S **Movie:** *Rock and Rule*

1:30 a.m.
4 11 News
5 *Get Smart*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Pleasure Palace* (1980). Omar Shariff.
9 **Movie:** *Once More, My Darling* (1949). Robert Montgomery.
11 *Twilight Zone*

2:20 a.m.
H **Movie:** *Blind Rage*

2:30 a.m.
4 *Crosswits*
11 *Twilight Zone*

2:35 a.m.
S **Movie:** *The Great Dictator*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Come Out Fighting* (1945). Leo Gorcey.

3:05 a.m.
M *A Jazz Session: Sass and Brass*

3:30 a.m.
4 *Here's Lucy*

3:45 a.m.
H **Movie:** *Gotcha!*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Maybe I'll Come Home in the Spring* (1970). Sally Field.

4:05 a.m.
5 *Make Room for Daddy*
M **Movie:** *The Money Pit*

4:30 a.m.
7 *Tales of the Unexpected*
11 *One Step Beyond*

4:50 a.m.
S *Rookie of the Year*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
H *Adolf Hitler: Portrait of a Tyrant*

5:40 a.m.
M *Max Trax #30*

5:50 a.m.
S *Misunderstood Monsters*

THU., APR. 2

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Bodywatch:* "Hedging Against Cancer." Presents the latest information on anticancer diets, early detection, and other ways to narrow the risk of getting the disease.
31 Italian programming (concludes at 8)
S **Movie:** *Kidco*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Trenchcoat*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Profiles of Nature:* "The World of Plants"
21 *Nightly Business Report*
H **Movie:** *Continental Divide*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Imprinting"

8:00
2 *The Wizard*
4 *Cosby Show*
5 **Movie:** *U.F.O.'s Are Real* (1979)
7 *Our World*
9 News
11 **Movie:** *The Towering Inferno* (1974). Part II. Paul Newman. (Part I, Wed., 4/1 at 8.)
21 *Wild America:* "Owls"
31 *Van Gogh in Arles*
M **Movie:** *Mischief*
N **Movie:** *Variety Lights*
S **Movie:** *My Science Project*

8:30
4 *Family Ties*
9 *Million Dollar Chance of a Lifetime*
13 *Currents:* "Catholics in Crisis." Explores the rigidity of orthodox Catholicism and the changing morality among America's Catholics.
21 *This Old House*

9:00
2 *Simon and Simon*
4 *Cheers*
7 *Jack and Mike*
9 **Movie:** *Cleopatra* (1963). Part II. Elizabeth Taylor. (Part I, Wed., 4/1 at 9.)
13 *The Amish: Not to Be Modern.* Rare portrait of this religious community which separates itself from the world.
21 *Mystery!: Cover Her Face*
31 *Masterpiece Theatre: Star Quality*
H **Movie:** *Trancers*

9:30
4 *Nothing in Common*
N *The Many Roles of Alec Guinness*

10:00
2 *Knots Landing*
4 *L.A. Law*
5 11 News
7 *20/20*
13 *Max Linder: The Man in the Silk Hat.* The life of French movie director Max Linder is recalled through film clips.
21 *Masterpiece Theatre: Star Quality*
M **Movie:** *A Breed Apart*
N **Movie:** *A Private Function*
S **Movie:** *S.O.B.*

10:30
11 News
31 *Mystery!: Cover Her Face*
H *The Hitchhiker*

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *Odd Couple*
H **Movie:** *Spiker*

11:15
13 *Colette.* First part of a four-part series dealing with the life of the talented French writer.

11:30
2 *Night Heat*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Captain Midnight*
31 *Poldark*
M **Movie:** *Taps*

12 MIDNIGHT
5 *Kojak*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Biquefarre*
S *Father Guido Sarducci Goes to College*

12:30 a.m.
4 *David Letterman*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *Captains Courageous* (1977). Karl Malden.

12:50 a.m.
H **Movie:** *Hamburger* (cc)

1:00 a.m.
5 *I Love Lucy*
7 **Movie:** *The Rawhide Years* (1956). Tony Curtis.
9 *Joe Franklin Show*
11 *Twilight Zone*

1:10 a.m.
S **Movie:** *Scream for Help*

1:30 a.m.
4 11 News
5 *Check It Out*
M **Movie:** *Scream for Help*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *The Wild and the Free* (1980). Linda Gray.
9 **Movie:** *Out of Season* (1975). Vanessa Redgrave.
11 *Twilight Zone*

2:25 a.m
H **Movie:** *Skyhigh*

2:30 a.m.
4 *Crosswits*
11 *Lifestyles of the Rich and Famous*

2:50 a.m.
S **Movie:** *Jim Thorpe—All American*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*

3:05 a.m.
M **Movie:** *Eleventh Victim*

3:30 a.m.
4 *Here's Lucy*
11 **Movie:** *Follow the Leader* (1944). Leo Gorcey.

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *The Ballad of Andy Crocker* (1967). Lee Majors.

4:05 a.m.
5 *Make Room for Daddy*

TELEVISION

4:10 a.m.
H **Movie:** *Trancers*

4:30 a.m.
7 *Tales of the Unexpected*

4:45 a.m.
M **Movie:** *Mischief*

4:50 a.m.
S **Movie:** *Kidco*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News
H *Cinema Workshop #2*

FRI., APR. 3

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Microwaves Are for Cooking*
31 Italian programming (concludes at 8)
H **Movie:** *The Night the Lights Went Out in Georgia*
M **Movie:** *The Jazz Singer*

6:30
5 *WKRP in Cincinnati*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
S **Movie:** *Forever Darling*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Sneak Previews*
21 *Nightly Business Report*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Hummingbirds"

8:00
2 *Nothing Is Easy*
4 *Roomies*
5 **Movie:** *Little Darlings* (1980). Tatum O'Neal.
7 *The Charmings*
9 News
11 **Movie:** *More American Graffiti* (1979). Ron Howard.
21 *Nature:* "Kalahari"
31 *Washington Week in Review*
H **Movie:** *Ninja III: The Domination*
M **Movie:** *The Money Pit*
N **Movie:** *Ginger and Fred*
S *Brothers* (cc)

8:30
2 *The Popcorn Kid*
4 *Amazing Stories*
7 *Webster*
9 **Basketball:** Knicks vs. Atlanta
13 *Wall $treet Week*
31 *East of the Occidental*
S *It's Garry Shandling's Show*

9:00
2 *Dallas*
4 *Miami Vice*
7 **Movie:** *Destination: America* (1986). Rip Torn.
13 *Great Performances: Dr. Fischer of Geneva.* Alan Bates and James Mason are featured in this Graham Greene tale of greed; features Mason in his last role.
21 **Movie:** *The Emperor Waltz* (1948). Bing Crosby.
31 *Ken Russell: The Planets*
S **Movie:** *Back to the Future*

9:30
H **Movie:** *Angel*
M *Comedy Experiment*

10:00
2 *Falcon Crest*
4 *Stingray*
5 11 News
31 **Movie:** *Doctor Who*
M **Movie:** *Salvador*

10:15
N **Movie:** *The 400 Blows*

10:30
11 News

11:00
2 4 7 News
5 *Joan Rivers*
9 *Carol Burnett*
11 *At the Movies*
13 **Movie:** *Grand Illusion* (1937). Jean Gabin. Jean Renoir's classic film about war; one of the best!
21 *Wall $treet Week*
S **Movie:** *Down and Out in Beverly Hills*

11:15
H **Movie:** *The Hollywood Knights*

11:30
2 **Movie:** *The Thing* (1982). Kurt Russell, Donald Moffat.
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *Washington Week in Review*
31 *Mini Playhouse*

12 MIDNIGHT
5 *Dream Girl U.S.A.*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
M **Movie:** *Basic Training*
N **Movie:** *Marianne and Julianne*

12:30 a.m.
4 *Friday Night Videos*
5 *Star Search*
7 *New Hot Tracks*
9 *Entertainment Tonight*

12:50 a.m.
H **Movie:** *Ellie*
S *Penn & Teller's Invisible Thread*

1:00 a.m.
9 *Joe Franklin Show*
11 *Run Away With the Rich and Famous*

1:30 a.m.
5 *Solid Gold*
11 News
M **Movie:** *Beer*
S **Movie:** *Highlander*

1:40 a.m.
2 **Movie:** *The First 36 Hours of Dr. Durant* (1975). Scott Hylands.

2:00 a.m.
4 News
7 **Movie:** *Things to Come* (1936). Raymond Massey.
9 *Saturday Night Live*
11 *Twilight Zone*

2:25 a.m.
H **Movie:** *Alamo Bay*

2:30 a.m.
4 *Crosswits*
5 **Movie:** *Say One for Me* (1959). Bing Crosby.
11 *Twilight Zone*

2:55 a.m.
M **Movie:** *Def-Con 4*

3:00 a.m.
4 *Sally Jessy Raphaël*
9 *Saturday Night Live*
11 **Movie:** *Mr. Muggs Rides Again* (1945). Huntz Hall.

3:22 a.m.
2 *Strike It Rich*

3:30 a.m.
4 *Music City USA*
S *Urgh! A Music War*

3:50 a.m.
7 **Movie:** *The Pleasure Seekers* (1965). Ann-Margret.

3:52 a.m.
2 *Strike It Rich*

4:00 a.m.
4 *Hit City*
9 *The Saint*

4:10 a.m.
H *Winston Churchill: The Private War*

4:22 a.m.
2 *Newsmakers*

4:25 a.m.
M **Movie:** *Neighbors*

4:30 a.m.
4 *Here's Lucy*
11 *One Step Beyond*

4:45 a.m.
H **Movie:** *Angel*

4:52 a.m.
2 **Movie:** *The Sex Symbol* (1974). Connie Stevens.

5:00 a.m.
4 *Ben Casey*
9 News
11 *U.S. Farm Report*

5:30 a.m.
9 11 News
S *Bambinger*

MON., APR. 6

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Hometime*
31 Italian programming (concludes at 8)
S **Movie:** *Life on the Mississippi*

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Report*
21 *Long Island Report*
M **Movie:** *Ghoulies*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Wild America:* "Growing Up Wild"
21 *Nightly Business Report*
H *Seabert*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Game*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonight*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature:* "Grey Seals"
H *Fraggle Rock*

8:00
2 *Kate & Allie*
4 *ALF*
5 **Movie:** *Unfaithfully Yours* (1984). Dudley Moore.
7 *MacGyver*
9 News
11 **Movie:** *Treasure of the Sierra Madre* (1948). Walter Huston, Humphrey Bogart. Terrific film of greed, jealousy, and suspicion as three men prospect for gold; Oscar for Huston.
21 *Adventure:* "Voyage Into the Past"
31 *Tenko*
H **Movie:** *Brewster's Millions*
M **Movie:** *The Road Warrior*
N **Movie:** *A Sunday in the Country*
S *Faerie Tale Theatre: Little Mermaid*

8:30
2 *My Sister Sam*
4 *Valerie*
9 *Million Dollar Chance of a Lifetime*
13 *Adam Smith's Money World*

9:00
2 *Newhart*
4 **Special:** *Academy of Country Music Awards*
7 **Movie:** *Sworn to Silence* (1986). Dabney Coleman.
9 **Movie:** *Ben-Hur* (1959). Part I. Charlton Heston. Great historical epic dealing with the conflict between the Jews and Romans at the time of Christ; winner of more Academy Awards than any other picture.
13 *American Playhouse: Story of Marriage.* (1986). Matthew Broderick, William Converse, Horton Foote Jr. Part I of a five-part series which presents Horton Foote's vision of America through stories of his parents' marriage.
21 *Nature of Things:* "The Earthquake Connection"
31 *Guatemala: A Journey to the End of Memories*
S **Movie:** *Taps*

9:30
2 *Designing Women*
M **Movie:** *Mad Max Beyond Thunderdome*

10:00
2 *West 57th*
5 11 News
21 *Project XX: The Twisted Cross.* Examines Adolf Hitler and the Third Reich.
31 *Where Have All the Teachers Gone?*
H **Movie:** *Gotcha!*
N **Movie:** *My New Partner*

10:30
11 News
13 *Golden Boxes*
31 *Do You Hear the Rain?* Profile of a deaf woman who has adopted three handicapped boys.

11:00
2 4 7 News
5 *Joan Rivers*
11 *Odd Couple*
13 *Upstairs, Downstairs*
21 *Monty Python's Flying Circus*
31 *Poldark*

11:30
2 *Simon & Simon*
4 *Tonight Show*
7 *Nightline*
9 *Cannon*
11 *The Honeymooners*
21 *TV Classics: Errol Flynn Theatre*
M **Movie:** *Def-Con 4*
S *Urgh! A Music War*

11:45
H *On Location: Emo*

12 MIDNIGHT
5 *Taxi*
7 *Nightlife*
11 *Star Trek*
21 *Long Island Report*
N **Movie:** *Always*

12:30 a.m.
4 *David Letterman*
5 *WKRP in Cincinnati*
7 *New Dating Game*
9 *Entertainment Tonight*

12:40 a.m.
2 **Movie:** *The Girl Called Hatter Fox* (1977). Jonelle Romero.

12:45 a.m.
H **Movie:** *The Alchemist*

1:00 a.m.
5 *Archie Bunker's Place*
7 **Movie:** *War Arrow* (1954). Jeff Chandler.
9 *Joe Franklin Show*
11 *Twilight Zone*
M **Movie:** *Enemy Mine*

1:30 a.m.
4 11 News
5 *Get Smart*
S **Movie:** *Creature*

2:00 a.m.
2 News
4 *Ask Dr. Ruth*
5 **Movie:** *Incident on a Dark Street* (1972). James Olson.
9 **Movie:** *Who Killed Mary What's'er Name?* (1971). Red Buttons.
11 *Twilight Zone*

2:15 a.m.
H **Movie:** *Bad Manners*

2:30 a.m.
4 *Crosswits*
7 *Branded*
11 *Twilight Zone*

2:55 a.m.
M **Movie:** *Mischief*

3:00 a.m.
4 *Sally Jessy Raphaël*
7 *The Avengers*
11 **Movie:** *Strategic Air Command* (1955). James Stewart.

3:10 a.m.
S **Movie:** *Endgame*

3:30 a.m.
4 *New Record Guide*

3:45 a.m.
H **Movie:** *Brewster's Millions*

4:00 a.m.
4 *Ben Casey*
7 *Tales of the Unexpected*
9 **Movie:** *Kiss the Blood Off My Hands* (1948). Burt Lancaster.

4:05 a.m.
5 *Make Room for Daddy*

4:30 a.m.
7 *Tales of the Unexpected*

4:35 a.m.
M *I'll Do It Guys Way*

4:55 a.m.
S **Movie:** *Rock and Rule*

5:00 a.m.
4 *Here's Lucy*
7 *Card Sharks*

5:05 a.m.
M *Bill Cosby Himself*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*
9 11 News

TUE., APR. 7

6:00
2 4 7 News
5 *Three's Company*
9 *Magnum, P.I.*
11 *Gimme a Break*
13 *New Jersey News*
21 *Newton's Apple*
31 Italian programming (concludes at 8)

6:30
5 *Too Close for Comfort*
7 News
11 *Benson*
13 *Nightly Business Repor*
21 *Long Island Report*
H **Movie:** *Cold River*

7:00
2 4 News
5 *M*A*S*H*
7 *Jeopardy*
9 *$100,000 Pyramid*
11 *The Jeffersons*
13 *Nature Watch*
21 *Nightly Business Repo*
S *The Paper Chase*

7:30
2 *Wheel of Fortune*
4 *New Newlywed Gam*
5 *Current Affair*
7 *Hollywood Squares*
9 *Entertainment Tonigh*
11 News
13 *MacNeil/Lehrer*
21 *Profiles of Nature*

8:00
2 *Spies*
4 *Matlock*
5 **Movie:** *Sizzle* (19
Loni Anderson.
7 *Who's the Boss?* (cc
9 News
11 **Movie:** *The Key to Rebecca* (1985). Part I. Cliff Robertson.
21 *Nova:* "The Rock
Road to Jupiter"
31 *Fairly Secret Army*
H **Movie:** *Turk 182*
M **Movie:** *The Exor*
N **Movie:** *Henry IV*
S **Movie:** *D.A.R.Y.*

8:30
7 *Growing Pains*
9 *Million Dollar Ch*
of a Lifetime
13 *Innovation:* "Swee
and Health." Discus
some of the commo
misconceptions abo
sugar.

The Two Ronnies

0
Movie: *Obsessive Love* 984). Yvette Mimieux.
Gimme a Break
Moonlighting
Movie: *Ben-Hur* .959). Part II. Charlton leston. (Part I, Mon., /6 at 9.)
⑬ *Nova:* "The Rocky Road to Jupiter." Raises questions about the future of the space program after the Challenger disaster.
㉑ *Odyssey:* "The Ancient Mariners." Takes a look at the development of shipbuilding and the lives of the ancient seafarers.
㉛ *Bergerac*

9:30
④ *Easy Street*

10:00
④ *Hill Street Blues*
⑤ ⑪ News
⑦ *Max Headroom*
⑬ *Frontline:* "So You Want to Be President." Takes a look at the campaigning process.
㉑ *Managing Our Miracles: Health Care in America.* 'Malpractice"
Solo. British comedy.
The Hitchhiker
Movie: *Exorcist II: he Heretic*
Movie: *Biquefarre Brothers*

0:30
News
Open All Hours

Ⓗ *Not Necessarily the News*
Ⓢ *It's Garry Shandling's Show*

11:00
② ④ ⑦ News
⑤ *Joan Rivers*
⑨ *Carol Burnett*
⑪ *Odd Couple*
⑬ *Intercom:* "Man-made Famine." Focuses on the governmental and international-aid policies which fail to help starving people.
㉑ *Monty Python's Flying Circus*
㉛ *Poldark*
Ⓗ **Movie:** *Back to the Future*
Ⓢ **Movie:** *S.O.B.*

11:30
② *T.J. Hooker*
④ *Tonight Show*
⑦ *Nightline*
⑨ *Cannon*
⑪ *The Honeymooners*
㉑ *TV Classics: Four Star Playhouse*
Ⓝ *The Many Roles of Alec Guinness*

11:45
Ⓜ **Movie:** *Scream for Help*

12 MIDNIGHT
⑤ *Taxi*
⑦ *Nightlife*
⑪ *Star Trek*
⑬ *Mystery!: Cover Her Face*
㉑ *Long Island Report*
Ⓝ **Movie:** *The Gods Must Be Crazy*

12:30 a.m.
④ *David Letterman*
⑤ *WKRP in Cincinnati*
⑦ *New Dating Game*
⑨ *Entertainment Tonight*

12:40 a.m.
② **Movie:** *The Abduction of Saint Anne* (1975). Robert Wagner.

1:00 a.m.
⑤ *Archie Bunker's Place*
⑦ **Movie:** *Inherit the Wind* (1960). Spencer Tracy. Tour de force acting in this stunning drama based on the highly publicized Monkey Trial.
⑨ *Joe Franklin Show*
⑪ *Twilight Zone*
Ⓗ **Movie:** *Slayground*

1:10 a.m.
Ⓢ **Movie:** *Down and Out in Beverly Hills*

1:15 a.m.
Ⓜ **Movie:** *Torment*

1:30 a.m.
④ ⑪ News
⑤ *Get Smart*

2:00 a.m.
② News
④ *Ask Dr. Ruth*
⑤ **Movie:** *The Seven Minutes* (1971). Wayne Maunder.
⑨ **Movie:** *The Last Shot You Hear* (1969). Hugh Marlowe.
⑪ *Twilight Zone*

2:30 a.m.
④ *Crosswits*
⑪ *Twilight Zone*

2:35 a.m.
Ⓗ **Movie:** *Richard Pryor Here and How*

2:40 a.m.
Ⓜ **Movie:** *Bloodbrothers*

3:00 a.m.
④ *Sally Jessy Raphaël*
⑪ **Movie:** *First to Fight* (1967). Chad Everett.
Ⓢ *The Paper Chase*

3:30 a.m.
④ *New Record Guide*
⑦ *Branded*

4:00 a.m.
④ *Ben Casey*
⑦ *Tales of the Unexpected*
⑨ **Movie:** *Street Killing* (1976). Andy Griffith.

4:15 a.m.
Ⓗ *Winston Churchill*

4:20 a.m.
Ⓜ **Movie:** *The Exorcist*

4:25 a.m.
⑤ *Make Room for Daddy*

4:30 a.m.
⑦ *Tales of the Unexpected*

4:50 a.m.
Ⓗ **Movie:** *Continental Divide*

5:00 a.m.
④ *Here's Lucy*
⑦ *Card Sharks*
⑨ *How to Make a Million*
⑪ *One Step Beyond*
Ⓢ **Movie:** *The Great Dictator*

5:30 a.m.
④ *Here's Lucy*
⑦ *Morning Stretch*

Weekend, April 4–5

SAT., APR. 4

00 a.m.
New Wilderness
Young Edition
New Dating Game
David Toma
Christian Science
Movie: *A Home of r Own*

5 a.m.
Movie: *Montana ritory*

0 a.m.
Movie: *Cold River*

0 a.m.
Patchwork Family
Here's Lucy
World Tomorrow
Hee Haw!
Face-off
osie and the Pussycats

a.m.
Cliffwood Kids
Popeye
Wild Kingdom
New Jersey People
uperfriends

a.m.
oung Universe
lickory Hideout
Vonderama
ids Are People Too
Depth
hoton
lovie: *All the King's*

.m.
renstain Bears
ssyfur
ody Woodpecker
e Wuzzles

⑨ *Keys to Success*
⑪ **Movie:** *Mr. Moto in Danger Island* (1939). Peter Lorre.
⑬ *Adam Smith's Money World*
㉑ *Sesame Street*
Ⓗ **Movie:** *Adventures of Huckleberry Finn*
Ⓢ **Movie:** *The Great Dictator*

8:30 a.m.
② *Wildfire*
④ *Gummi Bears*
⑤ *Lady, Lovely Luck*
⑦ *Care Bears Family*
⑨ *Meet the Mayors*
⑬ *Wall $treet Week*

9:00 a.m.
② *Muppet Babies*
④ *Smurfs*
⑤ *Popples*
⑦ *Flintstone Kids*
⑨ *Voyagers*
⑬ *Washington Week in Review* (cc)
㉑ *America: The Second Century*

9:30 a.m.
⑤ *Get Along Gang*
⑪ *Keys to Success*
⑬ *One-on-One*
Ⓜ **Movie:** *The Great Gatsby*

10:00 a.m.
② *Pee-wee's Playhouse*
⑤ *Wrestling Challenge*
⑦ *Real Ghostbusters*
⑨ *Insiders*
⑪ *Soul Train*
⑬ *Frontline:* "Street Cop"
㉑ *Focus on Society*
㉛ *Body Electric*
Ⓗ **Movie:** *Back to the Future*

10:05 a.m.
Ⓢ **Movie:** *Don't Go Near the Water*

10:30 a.m.
② *Teen Wolf*
④ *Alvin*
⑦ *Pound Puppies*
㉛ *Know Zone*

11:00 a.m.
② *Galaxy High*
④ *Foofur*
⑤ *Star Search*
⑦ *Bugs Bunny and Tweety Show*
⑨ *Wrestling Spotlight*
⑪ TBA
⑬ *Tony Brown's Journal:* "Why Don't Blacks Support Jazz?"
㉑ *Economic U$A*
㉛ *Sherlock Jones and Proctor Watson*

11:30 a.m.
② *Story Break*
④ *Punky Brewster*
⑦ *All New Ewoks*
⑬ *Open Mind*
㉛ *The Perkins Family*

12 NOON
② *Rock 'n' Wrestling*
④ *Lazer Tag Academy*
⑤ *Wonderful World of Disney*
⑦ *Weekend Specials*
⑨ *Future Flight*
⑪ *Women's Wrestling*
⑬ *G.E.D. Preparation*
㉑ *Gourmet Cooking*
㉛ *Video Music Box*
Ⓗ *One Too Many*
Ⓜ **Movie:** *Young Man With a Horn*
Ⓢ **Movie:** *Mad Max Beyond Thunderdome*

12:30
④ *Kid Video*
⑦ *Health Show*
⑬ *G.E.D. Preparation*
㉑ *This Old House*

1:00
② *Young Universe*
④ *A Chucklewood Easter*
⑤ **Movie:** *The Andromeda Strain* (1975). Arthur Hill.
⑦ **Golf:** Chrysler Cup
⑨ **Baseball:** Mets vs. St. Louis
⑪ **Movie:** *Panic in the City* (1968). Howard Duff.
⑬ *Ossie and Ruby*
㉑ *The Frugal Gourmet*
㉛ *All About TV*
Ⓗ *It Can't Happen to Me*

1:30
② *Cover Story*
④ *Young People's Special*
⑬ *This Old House*
㉑ *The French Chef*
㉛ *Cityscope*
Ⓗ **Movie:** *Police Academy 3: Back in Training*

2:00
② **Tennis:** Women's Indoor Championship
④ **Baseball:** All-star Softball Game
⑬ *Great Performances: Dr. Fischer of Geneva*
㉑ *The Joy of Painting*
㉛ *World TV Presents* (Chinese programming)

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■	F	■	A	■	R	■	S	T	A	R	L	I	N	G
G	I	L	L	I	E	■	E	■	B	■	E	■	O	■
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TELEVISION

M *A Jazz Session: Sass and Brass*
S *Shelley Duvall's Tall Tales & Legends: Annie Oakley*

2:30
21 *The Magic of Oil Painting*

3:00
4 **Tennis:** Volvo Classic
5 **Movie:** *My Favorite Brunette* (1947). Bob Hope.
7 *Professional Bowlers*
11 *Keys to Success*
21 *Rod and Reel*
H *Barbra Streisand: One Voice*
M *Backstage*
S **Movie:** *A Home of Our Own*

3:30
11 **Premiere:** *The Music Machine.* Music-video program featuring performances by new talent which are judged by celebrities.
21 *Motorweek*
M **Movie:** *The Sterile Cuckoo*

3:45
9 *Kiner's Korner*

4:00
2 **Boxing:** Donald Curry vs. Carlos Santos
9 *Greatest American Hero*
11 *Puttin' On the Hits*
13 *Nova:* "The Desert Doesn't Bloom Here Anymore"
21 *The Woodright's Shop*
31 *Great Decisions '87*

4:15
H **Movie:** *Just One of the Guys*

4:30
4 **Golf:** Nabisco–Dinah Shore Invitational
7 *Wide World of Sports*
11 *Dance Fever*
21 *This Old House*
31 *European Journal*

5:00
5 *Mission: Impossible*
9 *Wrestling*
11 *One Big Family*
13 *Innovation:* "Flights of Fancy"
21 *Science Gazette.* Magazine-format science series which explores developments in medicine, science, and technology.
31 *Country Express*
S **Movie:** *Turk 182!*

5:30
11 *What a Country*
13 *Newton's Apple*
21 *Brainstormers*
31 *Right to Know*
M **Movie:** *Cocoon*

6:00
2 *The People*
4 7 News
5 *What's Happening Now?*
9 *Bosom Buddies*
11 *Fame*
13 *Nature:* "Kalahari"
21 *Austin City Limits*
31 *Images/Imagenes*
H **Movie:** *Time Bandits*

6:30
2 4 7 News
5 *Small Wonder*
9 *New Gidget*
31 *In Black and White*

7:00
2 News
4 *Strictly Business*
5 *M*A*S*H*
7 *Siskel & Ebert & the Movies*
9 *It's a Living*
11 *Tales From the Darkside*
13 *Know Zone:* "The Great Oil Disaster"
21 *Wonderworks*
31 *Looking East*
S **Movie:** *Mad Max Beyond Thunderdome*

7:30
2 *D.C. Follies*
4 *Throb*
5 *9 to 5*
7 *New York Views*
9 *Mama's Family*
11 *Charles in Charge*
13 *Wild America:* "Growing Up Wild"
31 *Japan, the Living Tradition*
M **Movie:** *The Great Gatsby*

8:00
2 *Outlaws*
4 *Facts of Life*
5 **Movie:** *Captain Blood* (1935). Errol Flynn.
7 *Starman*
9 News
11 **Movie:** *MacArthur* (1977). Gregory Peck. Peck at his best as the W. W. II general.
13 *Wonderworks: Top Kid*
21 *All Creatures Great and Small*
31 *Upstairs, Downstairs*
H **Movie:** *Back to the Future*

8:05
N **Movie:** *La Chèvre*

8:30
4 *227*
9 **Hockey:** Rangers vs. Hartford

9:00
2 **Movie:** *The Winter of Our Discontent* (1983). Donald Sutherland.
4 *Golden Girls*
7 *Ohara*
13 *Mystery!: Cover Her Face*
21 *To the Manor Born*
31 *Prisoner:* "Arrival"
S **Movie:** *April Fool's Day*

9:30
4 *Amen*
21 *Mother and Son*

10:00
4 **Special:** *The Baby Business*
5 News
7 *Spenser: For Hire*
13 *Film on Film:* "Jean Renoir"
21 *Agony*
31 *Blake's Seven*
H *The Hitchhiker*
M **Movie:** *The Vindicator*
N **Movie:** *The Shooting Party*

10:30
5 *Black News*
11 News
21 *The Fall and Rise of Reginald Perrin*
H *Not Necessarily the News*
S *Best of Bizarre*

11:00
2 4 7 News
5 **Movie:** *if . . .* (1969). Malcolm McDowell.
11 **Movie:** *Melvin and Howard* (1980). Paul Le Mat, Jason Robards, Mary Steenburgen. Wonderful comedy about Melvin Dummar, a man who produced a will naming himself heir to billionaire Howard Hughes's fortune; Oscar-winning performance by Steenburgen as Dummar's wife.
13 **Movie:** *Blonde Venus* (1932). Marlene Dietrich.
21 *Monty Python's Flying Circus*
31 *Eye on Dance*
H **Movie:** *Police Academy 3: Back in Training*
S **Movie:** *The Happy Hooker Goes to Washington*

11:30
4 *Saturday Night Live*
7 News
9 *Benny Hill*
21 **Movie:** *Private Buckaroo* (1942). The Andrews Sisters.
M **Movie:** *Dream Lover*

11:45
7 **Movie:** *Under Fire* (1983). Gene Hackman.

12 MIDNIGHT
9 **Movie:** *The Great Alligator* (1981). Barbara Bach.
N **Movie:** *Bliss*

12:15 a.m.
2 **Movie:** *Ladies of Crime* (1971). David Janssen.

12:30 a.m.
H **Movie:** *Just One of the Guys*
S **Movie:** *Hard Choices*

1:00 a.m.
4 *Ask Dr. Ruth*
11 *Twilight Zone*

1:15 a.m.
5 **Movie:** *Goodbye, Mr. Chips* (1939). Robert Donat, Greer Garson. Academy Award for Donat as a shy schoolmaster who devotes his life to his students.
M **Movie:** *A Breed Apart*

1:30 a.m.
4 *Off the Wall*
11 *Twilight Zone*

2:00 a.m.
4 *Dancin' to the Hits*
S **Movie:** *Turk 182!*

2:15 a.m.
7 **Movie:** *Tender Is the Night* (1962). Jennifer Jones.
H **Movie:** *Blow Out*

2:30 a.m.
4 *This Week in Country Music*

2:50 a.m.
M *A Jazz Session: Sass and Brass*

3:00 a.m.
4 *Snicker Theater.* A look at some of the funniest movies of all time.
9 *MTV Top 20 Video Countdown*
11 News

3:30 a.m.
2 News
11 **Movie:** *Sgt. Pepper's Lonely Hearts Club Band* (1978). Peter Frampton.

3:50 a.m.
M *Backstage*

4:00 a.m.
9 *Saturday Night Live*
S *Shelley Duvall's Tall Tales & Legends: Annie Oakley*

4:05 a.m.
H **Movie:** *Slayground*

4:15 a.m.
2 *Strike It Rich*

4:20 a.m.
M **Movie:** *. . . And Justice for All*

4:45 a.m.
2 *Strike It Rich*

5:00 a.m.
4 *Ben Casey*
7 *The Guns of Will Sonnett*
9 News

5:15 a.m.
2 *Strike It Rich*

5:30 a.m.
7 *New York Views*
9 11 News

SUN., APR. 5

6:00 a.m.
2 *Community*
4 *Joy of Gardening*
5 *Hour of Power*
7 *Greatest Sports Legends*
9 *In Depth*
11 *Christopher Close-up*
S *The Sky Is Gray*

6:15 a.m.
11 *Davey and Goliath*

6:30 a.m.
2 *Young Universe*
4 *Today in New York*
7 *Christopher Close-up*
9 *New Jersey People*
11 *Christian Science*

6:40 a.m.
H **Movie:** *Trancers*

7:00 a.m.
2 *Way to Go*
4 *Funtastic World*
5 *Jimmy Swaggart*
7 *Faith for Today*
9 *Face-off*
11 *Gospel Hour*
S *Bernice Bobs Her Hai*

7:30 a.m.
2 *For Our Times*
7 *This Is the Life*
9 *Meet the Mayors*
13 *Sesame Street*
M *Comedy Experiment*

8:00 a.m.
2 *Today's Business*
5 TBA
7 *Insight*
9 *Point of View*
11 *Ever Increasing Fait*
21 *The Perkins Family*
31 Italian programm
(concludes at 2)
H *Fraggle Rock*
M **Movie:** *Mask*
S **Movie:** *Kidco*

8:30 a.m.
5 9 *Sunday Mass*
7 *Tiempo*
13 *Mister Rogers*
21 *Know Zone*
H *Seabert*

9:00 a.m.
2 *Sunday Morning*
4 *Visiones*
5 *Koch on Call*
7 *Showcase of Hom*
9 *Oral Roberts*
11 *Inhumanoids*
13 *Sesame Street*
21 *Wonderworks*

Movie: *A Test of Love*

0 a.m.
Positively Black
Leave It to Beaver
World of Photography
World Tomorrow
Jem

:00 a.m.
Essence
Special: *Variety Club*
elethon (concludes at 2)
7 *America's Top Ten*
9 *Hour of Power*
11 *Photon*
13 *Supergran*
21 *To the Manor Born*
M **Movie:** *Taps*
S **Movie:** *The Money Pit*

10:30 a.m.
2 *Face the Nation*
4 *McLaughlin Group*
7 *Hollywood Close-up*
11 *Keys to Success*
13 *The Perkins Family*
21 *Mother and Son*
Movie: *Head Office*

1:00 a.m.
Community
Meet the Press
News Conference
New Gidget
F-Troop
Know Zone
Agony

:30 a.m.
Newsmakers
News 4orum
David Brinkley
Sunday Morning
nnies. The Laurel and
rdy shorts *Them Thar*
lls, Tit for Tat, and
other Fine Mess.
Movie: *Abbott and*
stello Meet the Invisible
n (1951)
Wonderworks: Top Kid
Butterflies

NOON
Special: Countdown
he Showdown
First Estate
Nature: "Kalahari"
Movie: *Kidco*
Movie: *Alfie*
The Paper Chase

0
Headlines on Trial
Business World
nside Albany

asketball: Boston
hiladelphia and Los
les vs. Denver
ludes at 6.)
ght Back
ke It Is
ovie: *Designing*
n (1957). Gregory

ecial: *The Fourth*
an
ing Line
venture: "Yukon
"

vie: *The Opposite*

nis: Volvo Classic

vie: *The Earthling*
William Holden,
ompson.
nis: Challenge of
mpions
rican Playhouse:
-Crossed Romance
ine Cosnowski
Crushing Season.
s New York

State's $200-million grape industry.
31 *World TV Presents* (Chinese programming)
H **Movie:** *Quicksilver*
M **Movie:** *Transylvania 6-5000*

2:30
11 **Special:** *Packy*

3:00
9 **Movie:** *Caprice* (1967). Doris Day.
11 **Movie:** *Electric Dreams* (1984). Maxwell Caulfield.
13 *Live From the Met: Carmen*
21 *Brainstormers*
31 *Washington Week in Review*
S **Movie:** *My Science Project*

3:30
21 *Tony Brown's Journal*
31 *Ask Congress*

4:00
4 **Golf:** Nabisco–Dinah Shore Invitational
5 **Movie:** *West Side Story* (1961). Natalie Wood, Richard Beymer. Great film adaptation of the Broadway musical updating the Romeo and Juliet story to the gangs of New York; stunning choreography and a superb score.
7 **Golf:** Chrysler Cup
21 *Inside Albany*
31 *Tony Brown's Journal*
H **Movie:** *Running Brave*
M **Movie:** *The Money Pit*

4:30
21 *Adam Smith's Money World*
31 *World Chronicle*

5:00
9 *Buck Rogers*
11 *Fame*
21 *Wall $treet Week*
31 *Hello Jerusalem*
S *Father Guido Sarducci Goes to College*

5:30
21 *One-on-One*
M *Comedy Experiment*

6:00
2 4 7 News
9 *Police Story*
11 **Movie:** *King Kong* (1971). Jessica Lange.
13 *Currents:* "Catholics in Crisis"
21 *Nova:* "The Desert Doesn't Bloom Here Anymore"
31 *U.S. Nippon Newscope*
H *Fraggle Rock*
M **Movie:** *Kim*
S **Movie:** *Time Bandits*

6:15
31 *Business Nippon*

6:30
2 4 7 News
13 *Washington Week in Review*
H **Movie:** *Trancers*

6:45
31 *Newscope Special*

7:00
2 *60 Minutes*
4 *Our House*
5 **Premiere:** *Married . . . With Children*
7 *Disney Sunday Movie*
9 *Entertainment This Week*

13 *Adventure:* "Balloon Over Everest"
21 *Doctor Who*
31 *Japanese Theatre*

7:30
5 **Premiere:** *Tracey Ullman Show*

8:00
2 *Murder, She Wrote*
4 *Rags to Riches*
5 *Married . . . With Children*
9 *David Toma Show*
13 *Nature*
31 *Marie Curie*
H **Movie:** *Head Office*
M **Movie:** *Taps*
S **Movie:** *The Money Pit*

8:05
N **Movie:** *Les Compères*

8:30
5 *Tracey Ullman Show*
9 *Face-off*
11 *Lifestyles of the Rich and Famous*
21 *The Hitch-hiker's Guide to the Galaxy*

9:00
2 **Movie:** *Still Crazy Like a Fox* (1986). Jack Warden.
4 **Movie:** *Trading Places* (1983). Eddie Murphy.
5 *Married . . . With Children*
7 **Movie:** *Daddy* (1986). Tess Harper. The future of two high-school students is destroyed by the bitter reality of teenage parenthood.
9 *New Jersey People*
13 *Masterpiece Theatre: Star Quality*
21 *Blake's Seven*
31 *Bradshaw on the Eight Stages of Man*

9:30
5 *Tracey Ullman*
9 *In Depth*
11 *Run Away With the Rich and Famous*
31 *Filmmakers*
H *Greatest Sports Upsets*
S **Movie:** *Dangerously Close*

10:00
5 11 News
9 *Straight Talk*
21 *Mystery!: Cover Her Face*
31 *Window on World TV:* "Shadow of the Earth"
M **Movie:** *Mask*
N **Movie:** *Sylvia*

10:30
5 Sports
11 *At the Movies*
13 *Yes Minister*
H **Movie:** *Quicksilver* (cc)

11:00
2 7 News
5 *Mission: Impossible*
9 *World Tomorrow*
11 **Premiere:** *'Allo 'Allo*
13 *New Television*
21 *Nanny*

11:15
2 News

11:30
4 7 News
9 *It Is Written*
11 *The Honeymooners*
S **Movie:** *My Science Project*

11:45
2 7 Sports

12 MIDNIGHT
2 *Rockford Files*
5 *Solid Gold*
7 **Movie:** *In Circumstantial Evidence* (1975). Raymond Burr.
9 *Jimmy Swaggart*
11 *Star Trek*
21 *Where Have All the Teachers Gone?*
M **Movie:** *The Money Pit*
N **Movie:** *The Taste of Water*

12:20 a.m.
H **Movie:** *Richard Pryor Live in Concert*

12:30 a.m.
4 *Sports Machine*

1:00 a.m.
2 *Peter Gunn*
4 *Sports Pros and Cons:* "Should Leonard Fight Hagler?"
5 *Value Television*
9 *Joe Franklin Show*
11 *Tales From the Darkside*

1:10 a.m.
S **Movie:** *P.O.W. The Escape*

1:30 a.m.
2 *Mr. Lucky*
4 *Heroes: Made in the U.S.A.*
11 News

1:35
M **Movie:** *Salvador*

1:40 a.m.
H *The Hitchhiker*

2:00 a.m.
2 News
4 *Circle of Fear*
5 *Christian Children's Fund*
7 **Movie:** *Take Her, She's Mine* (1963). James Stewart.
9 **Movie:** *And Millions Will Die* (1973). Richard Basehart.
11 **Movie:** *Widow* (1976). Michael Learned.

2:10 a.m.
H **Movie:** *Blind Rage*

2:50 a.m.
S **Movie:** *Scream for Help*

3:00 a.m.
4 *Positively Black*

3:30 a.m.
4 *First Estate*

3:35 a.m.
H *Adolf Hitler: Portrait of a Tyrant*
M **Movie:** *Taps*

4:00 a.m.
7 *Tales of the Unexpected*
9 *Return of the Saint*
11 *Twilight Zone*

4:10 a.m.
H **Movie:** *Skyhigh*

4:30 a.m.
7 *Tales of the Unexpected*
11 *Twilight Zone*
S *Father Guido Sarducci Goes to College*

5:00 a.m.
7 *Card Sharks*
9 News
11 *One Step Beyond*

5:30 a.m.
4 *Here's Lucy*
7 *Morning Stretch*

5:35 a.m.
M **Movie:** *Private Resort*
S **Movie:** *Time Bandits*

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GOURMET ITALIAN
CUISINE
BANQUET FACILITIES
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Luncheon / Cocktails / Dinner
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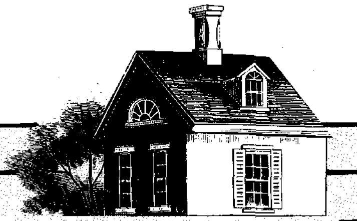
N E W



Y O R K

TOWN AND COUNTRY PROPERTIES

Town & Country Properties is a weekly feature. **Special rates effective with the January 5, 1987 issue:** $23.95 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines.Add **$15.00** for NYM Box numbers. Display Town & Country ads are available at $280.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders only with American Express, MasterCard, or Visa. **Town & Country Properties** Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0736. **Contact Caryn Martin or Harriet Bernstein for special showcase information, billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

APARTMENTS
Furnished/Unfurnished
Manhattan

TRANS MANHATTAN REALTY
Real Estate Specialists

Guaranteed results in locating choice studios, 1 BR, 2 BR, 3 BR and townhouses. $1200-$4000/mo. Select Manhattan areas only.

(212) 529-3141

APARTMENTS
Furnished/Unfurnished
Queens

No. Shore Waterfront—Lux triplex, 30 min NYC, pvt gdn, balc, 3 BR, 2 1/2 bth, *garage, mooring rts. $2000. 212-541-9534.*

APARTMENTS/HOUSES WANTED

Banker—Seeks to buy/rent Manhattan apt or loft. Broker. 7 days. 212-645-1210.

APARTMENTS/HOUSES TO SHARE

Judith Mol—Make $ w/your apt. Rent hosted or unhosted, for a few days or longer. Call 212-971-9001.

Female Only—Cloisters area. $400 incl util. 1 mo deposit. Gloria. 212-304-0656.

APARTMENT/HOUSE SITTING

Harvard Business School Student—Seeks housing June-Aug. Possible rent. *Full refs avail. 617-547-9685. Stuart.*

CO-OPERATIVES/CONDOS
Manhattan

C.P.W. **Exclsv Prewar 9**

BREATHTAKING VUS OF PARK & RESERVOIR JUST REDUCED!

Spacious, sunfilled dramatic layout w/ incredible, spellbinding views. Double LR w/WBF, 3 BRs + libr, new kitch, marble baths. 2 apts to a floor. Mint! Call:

Helene Fields 212-355-7480
HELENE FIELDS LTD.

Lower Bwy Beaut 2 BR—1600 sf loft, terr, $365K. Mnt $849. **ALSO: Village Silk Bldg**—Spectac 4 BR loft trplx condo, $795K. Mnt $550. 212-645-1210 bkr.

Fort Tryon Park/River Views—Beautiful 2 BR, lg sunken LR/DR, 6 clsts, w/w cptg. $128,950. Call eves 7-9 212-923-1143.

Sutton Place—Spacious 3 BR plus maid's, marble bth, custom built-ins, new kitch, balc and Riv View. Perfect for gracious living and entertaining. $1,150,000.
Norma Herman R. E. **212-750-0050**

60's East—Sunny 1 BR, new kitchen, 24-hr drmn. Great condition. I have key! $200,000. $550/mtn.
Norma Herman R. E. **212-750-0050**

• • • CLOSINGS • • •
Co-ops/Condos/Houses
SHELDON H. GOPSTEIN, ESQ.
(212) 349-6775

CPW/Low 70s
Duplex With Terrace

Charming 4 rm brownstone dplx w/terrace overlooking garden. Sunny, hi ceilings, fplc, expos brick walls. Low maint. Priced in high $200's. Principals only.
212-883-5369/wkdys **212-580-3440/eves**

***E 82/Gracie Terrace**—Lights and bridges* reflect in East River. 9th fl, terr off BR and LR, mirrored walls, lg clsts. $280K. $840/mtn. M-F 914-478-2676. No bkrs.

TUDOR CITY 304-324 E. 41st St.

Convenience and charm can be yours in this unique midtown community. Walk to dine, to work, to the UN, to the theater. Newly reduced prices and maint. Studios, one & two bedroom apartments.
Call for appointment. 212-682-8422.

Unusual Studio—35 Park. Beautifully furn. $135,000. $269/mtn. 212-684-7082.

East 40's **Tudor City Place**

SPRING SPECIAL!

Hi flrs, Riv Views, renov coops direct from sponsor. Only 10% down w/attractive interim leases. $99,251 and $107,231.

TIME EQUITIES, Inc.
212-687-0310
Subscribe by April 10 and receive a 2-month maintenance rebate.

CO-OPERATIVES/CONDOS
Westchester

Larchmont—Bright, spacious, 5 1/2 rm, corner coop, top flr. Loads of closets. Lo mtn. $148,000. Terms. 914-381-4977.

CO-OPERATIVES/CONDOS
Connecticut

Stamford—2 BR condo, 1 bth, EIK, gar, walk to RR. $165K. 212-418-7953/wkdys.

COUNTRY PROPERTY FOR SALE/RENT

MILLION DOLLAR VIEW!
COUNT EVERY STAR AND EVERY FLICKERING LIGHT OF THE VALLEY

You are bound to feel on top of the world living in this sprawling, 3 BR, 2½ bth hillside ranch. It has everything on your want list plus a view that is forever. $249.000.

YEAGER REALTY
914-292-6333

NY/PA Border—90 mins NYC. Ideal wkend retreat. Pvt lake, MBR w/jacuzzi, fplc, lg deck. 1 yr/seas lse. 212-535-7494.

COUNTRY SANCTUARY

4 SEASONS OF CALMING BEAUTY ON 5 "PRIV ACS— A Glorious Lg Spg Fed Swim Pond, Plus Babbling Brook Gives Added Joy. Overlooking It All, Stunningly Designed Glassed Passive Solar, All Cedar (w/Cedar Shake Roof) Contemp Home, Boasting Slate Flrs, 2 Fplc (Master BDR & Liv Rm), Gourmet Kitc. Indoor/Outdoor Living w/A Nature Awning of Fur Trees & Lg Textured Boulders. Absolute Privacy! $290,000

VALUED PROPERTIES
Specializing in "Unique" Properties
914-292-8222

Southampton Oceanfront—3 BR, 2 bth, beach cottage w/115' dune and beach, 1 *acr. Views of pond plus ocean. $850,000.*
Douglas Elliman R.E. **516-283-0303**

HOUSES FOR SALE/RENT
Nassau-Suffolk

LONG ISLAND MINI-ESTATE

Half acre property located in Valley Stream. Bordered by State Park land. Generously sized 7 Rm, 3 bth ranch in cedar and fieldstone. Liv Rm fplc, 50' kidney-shaped in-ground swimming pool w/cabana. Circular tapestry brick barbecue area. Finished bsmt w/Honduran mahogany wet bar. Custom cabinetry in solid Brazilian rosewood and oak. Extensive full-growth plantings and foliage. Numerous other extras. Elementary, Junior & Senior High Schools all w/in 2 blks. A home for a lifetime of gracious living. $395,000.

By Appt. w/Owner
516-825-2699 or
516-825-2432

HOUSES FOR SALE/RENT
Westchester

Hist. Bedford Vill.—Mother/daughter, brick, 5 BR, 3 bth, LR, DR, EIK, Rec Rm, 2 HT fplc, 2-car garage, ac, circ dr, park-like 1 acr on Mianus Riv. Conv area. $420,000. Princ only. 914-234-7316/eves.

Pelham ***Pelham Manor*** ***29 Min NYC***

TENNIS BUFFS

Must see to aprec this turn of the cent vict colonial, stone/shingle w/lg, grac C/H, liv rm/f/p, din rm/f/p, eat-in kitchen, lndry rm, extra lg fam rm/f/p 6 bedrooms 4½ baths sleeping porches recently decor mint, move-in cond BONUS PLUS!! PROPERTY HAS A TENNIS COURT!! GREAT BUY. $587,500

ANN DE SANTIS, REALTOR
4550 Boston Post Rd **914-738-1360**

Homes **Condos** **Co-o**
Hodnett & Co
Bronxville Real Estate
914-337-0440

SUBLETS WANTED

Wall Street Law Firm—Seeks apt subl within Manhattan from May through A gust. Please write c/o NYM C393, PO B 4600, NYC 10163.

SUMMER RENTALS

Rhinebeck—2 BR cottage, L-sha deck, peaceful bungalow colony lakefront swimming, boating, fishing, restaurants. $3500/seas. 718-380-3982.

Montauk At Ocean—5 BR, 4 b, conte Spa. Biwkly. 516-269-6177/668-5355.

Westhampton—10 BR, 5 b, nice Col al. Pvt 2.5 acrs, pool, court. $800/5 wk, 8 people max. After 7, 212-755-

SUMMER SHARES

Sea View/FI—Co-ed grp of profs men, 25-32, to make our 4 BR, 3 house complete. Close to bch/ferry. 212-687-7939/days 201-653-5854

Berkshires Share Community—12 w/fplc, on lake, 130 wooded acrs. 9 courts, htd pool, stables, s waterskiing, softball, v'ball, much 15 mins Tanglewood. 212-288-7370.

Hamptons—Prof SWM, 35, seeks mer share in quality house. 212-60

APARTMENTS/HOUS EXCHANGE

Boston—2 BR, 2 bth lux apt w/p NYC equal. June-Aug. 617-566-06

TOWN AND COUNTRY PROPERTIES

L.B. Kaye did it!

Real estate sales last year exceeded Four Hundred Million Dollars in Manhattan alone!

Here are a few of the transactions:

- $24,000,000 . . . office building W. 46th St.
- $19,000,000 . . . office building E. 41st St.
- $15,000,000 . . . development site E. 70's
- $2,000,000 . . . . townhouse on East 66th St.
- $900,000 . . . . . . handyman brownstone E. 60's
- $2,000,000 . . . . office condo on Park Ave.
- Commercial leasing of offices and stores on Park Ave., Rockefeller Center, Wall St. for smaller and Fortune 500 companies
- $6,200,000 . . . 18 room co-op on 5th Ave.
- $4,000,000 . . . 12 room co-op on 5th Ave.
- $2,900,000 . . . 10 room co-op Beekman Pl.
- $1,500,000 . . . 6 room co-op Central Pk. W.
- $1,650,000 . . . 8 room co-op on Park Ave.
- $1,020,000 . . . 2 bedroom U.N. sponsor apt.
- $710,000 . . . . . 6 room co-op RSD in the 70's
- Living lofts and estate portfolios
- Pied-a-terres all around the town

After a wonderful winter we welcome the spring,
summer, and fall, ready to serve your real estate needs.

Whether you are buying or selling an apartment, townhouse, loft, investment property, converting a building, or leasing an office or store . . . .

We can do it for you!

Call Marilyn Harra Kaye, President
Lewis B. Kaye, Chairman Of The Board

LB KAYE
ASSOCIATES LTD.

(212) 415-0400 or 1-800-TEL-KAYE
477 Madison Avenue, New York, N.Y. 10022

PHOTO from left to right: Samuel Bodner, Director Commercial Leasing; Peter Siegel, Executive V.P.; Kay Brover, Manager Residential Sales; Lewis B. Kaye, Chairman Of The Board; Marilyn Harra Kaye, President; Audrey Stadin, Director Residential Sales; Liza Peery, Manager Investment Sales; Guy Horne, Director Investment Sales

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WHEN YOU'RE READY TO BUY AN APARTMENT, UPTOWN...

Country Living In Manhattan Penthouse

Escape to your country home without leaving the City. Sutton Place designer penthouse featured in **Architectural Digest.** All 1930's architectural details lovingly restored by master craftsmen. Sunny 26′ x 18′ living room with coffered ceiling, wood-burning fireplace, leaded windows. Panelled dining room; bright master bedroom with bath; heated solarium for year-round country summer. Luxuriant wrap-around terrace, complete with wisteria arbor and fishpond. Includes easily connected 4-room apartment to total over 5000 sq. ft. of elegant "country" living. For private viewing, please call:

Jane H. Poole, (212) 303-5800. Residence: (212) 371-1573

OR DOWNTOWN...

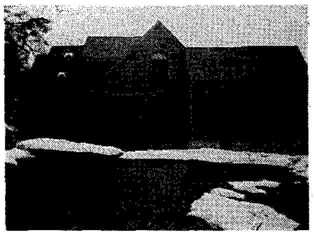
Collector's 3-Bedroom Item

Greenwich Village/NoHo
A uniquely elegant and spacious Greenwich Village apartment. Created by an internationally respected art and antiques dealer. With 3 bedrooms, 3 baths, formal dining room, and 2 kitchens for lavish entertaining. Fabric walls, antique doors and arches, and more! In NoHo's finest full-service building. Timothy Barnum: (212) 505-9880.

PROFIT FROM OUR EXPERIENCE.

M.J. RAYNES INCORPORATED
Specializing in fine cooperatives, condominiums and townhouses.
488 Madison Avenue, New York, N.Y. 10022. (212) 303-5800.
250 Mercer Street, New York, N.Y. 10012. (212) 505-9880.

"Majestic Views"



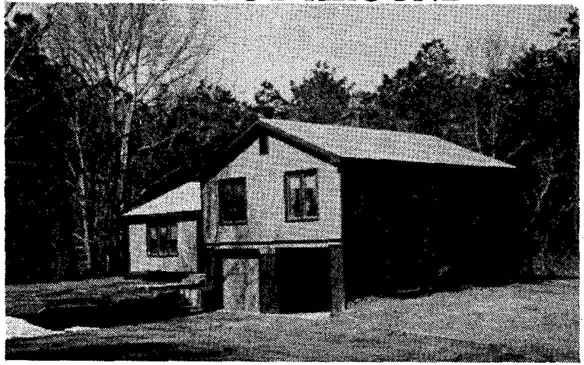
The ultimate in seclusion offering 97 acres with open fields, wooded property, panoramic views of distant mountain ridges, brook, and great pond site. A magnificent custom contemporary home with 4 bedrooms, jacuzzi in master bath. Large living room with wood stove, dining room, lovely kitchen with top-of-the-line appliances, and custom cabinets, 2 1/2 baths, full basement, enormous deck overlooking scenic views. Home in mint condition.

Home offered with 7.5 acres	$225,000.
Home offered with 97 acres	$345,000.

WE HAVE MANY COMPARABLE PROPERTIES SUCH AS THIS — CALL US!

REBER REALTY
BARRYVILLE, N.Y.
(914) 557-8600 (914) 557-8333

BEST BUY AROUND



Neat and secluded on one plus acre . . . yet near the village and all its conveniences. 3 bedrooms, 2 baths, wood-burning stove, Cathedral ceilings, decks, 2 car garage- Everything for only $162,000.

Talk to
Tina S. Fredericks Realty
East Hampton, N.Y. 516-324-4418

TRAVEL

New York Travel is a weekly feature. **Special rates effective with the January 5, 1987 issues:** one-time ad, $25.00 per line; four-time ad, $24.50 per line; eight-time ad, $24.25 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followed by a dash. Minimum ad, two lines. Ad **$15.00** for NYM Box numbers. Display classified ads are available at $376.00 per inch, one-time insertion. Complete rate card available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Express, MasterCard, or Visa. **Travel Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017. 212-880-0735. **Contact Diane Woodstock for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

TOURS & TRIPS

St. Thomas, Cowpet Bay—Lux seaside villa, fully equip, 2 BR, 2bth, A/C, ceil fans, cable TV, maid. w/d, lg terr, beaut vista, bch, water sports, tennis. Yr-round w/Easter, Xmas open. 516-466-9793.

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MOOREA
1 week—$899
from New York
Never before has the world's most exotic vacation spot been available to New Yorkers for so little. Our 1 week package includes round-trip air from New York to Tahiti on Continental Airlines. 5 nights Moorea Hotel Ibis. 1 day Tahiti Ibis Belle Fleur All transfers. Round trip launch Tahiti/Moorea and more. Space is limited on this offer so call now Tahiti's largest tour operator.
800-854-3413
Islands in the Sun

Tour Spain—Free broch. Bravo Tours. 1-800-272-8674 or 201-641-0655 in NJ.

Easter Fitness Vacation—Villa/Barbados. 4/17-4/26. $1595 all inclsv. 212-777-4720.

EastQuest...For Offbeat Travelers
China, Tibet, Nepal, Burma, Thailand, Bhutan. Free brocnure. 212-406-2446.

Thinking about a Caribbean vacation?
CALL COLLECT 203-655-8091
Best deal. No restrictions. TourScan®.

Private Yachts For Special Events
In N.Y. Harbor all year, since 1972.
Gala Yachts, Pier 60. 212-307-0985

For NEW YORK Travel Advertising—Call Diane Woodstock at 212-880-0735

AIRLINES

JETTING TO EUROPE
Daily departures to London, Paris, Zurich, Geneva, avail on regularly scheduled airlines. Min fare only $200 roundtrip. Res & info:718-262-8058,Tu-Sa.2pm-9pm.

RENTALS/SHARES

NANTUCKET ISLAND
Prime vacation homes for rent in all areas of the island. Best selection now. Families only. Homes from $1000 per week with a 2 week minimum. Open 7 days a week. **The Maury People. 617-228-6853.**

INNS & LODGES
Middle Atlantic

Lanza's Inn—Livingston Manor, 12758. 7 RMs, priv bth, 2 hrs NYC. 914-439-5070

Village Latch—Southampton's ultimate romantic escape inn! 516-283-2160.

VILLAS/CONDOS
Mexico

Puerto Vallarta 2 BR—2bth, hacienda condo apt. 70' terr on ocean, pool, maid, slps 4. Ultimate lux. Ownr. 914-965-3235.

Puerto Vallarta—Lux apt, fab views, ocean, pool, maid, sleeps 6. 516-829-8980

VILLAS/CONDOS
The Islands

ACAPULCO OCEANFRONT GEM
Due to cancellation: 4 br, studio, pool, servants, driver and van. Regularly $450 daily, now $275. **607-797-5573.**

BED & BREAKFAST
Middle Atlantic

BEAT SOARING HOTEL RATES
While you enjoy the comfort of staying in a private Manhattan apt. Min 2 nights.
Manhattan SleepEasy 212-580-5502

COVECASTLES
Architectural Digest Travels selected **Covecastles** for the cover and six pages in its Spring 1987 edition. Digest says, "An unspoiled beach of fine white sand . . . a synthesis of the best . . . for people who cherish privacy . . . an environment of extreme comfort." Anguilla, B.W.I.
(212) 686-3460 or 686-7449.

SERVICES AND SALES

New York Services and Sales is a weekly feature. **Rates effective with the January 5, 1987 issue:** one-time ad, $40.00 per line; four consecutive ads, $32.45 per line per issue; seve consecutive ads, $27.85 per line per issue. 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first line is available in bold print followe by a dash. No abbreviations. Minimum ad, two lines. Add **$15.** for NYM Box numbers. Display classified ads are available at $400 per inch, one-time insertion. Complete rate ca available. **Check or money order must accompany copy and be received every Monday for issue on sale the following Monday.** Phone orders accepted only with American Expre MasterCard, or Visa. **Services and Sales Section,** Classified Department, New York Magazine, 755 Second Ave., N.Y., N.Y. 10017 212-880-0735. **Contact Ron Stern or Michael Faz for billing procedures and advertising information.** All ads accepted at the discretion of the publisher.

ANTIQUES

African Artifacts, Lion, Zebra Skins—Other startling finds. Nation's largest antiques resource. 104 galleries. Manhattan Art & Antiques Center, 1050 2nd Ave, 55 St, 212-355-4400, 7 days

Sixth Avenue Arts And Antiques—Outdoors every Sunday, 9am-6pm. The Annex, 25 St. and 6th Ave. Dealer info, 718-965-1076. Free parking.

APPLIANCES

Television, Appliance Bargains—New, warranteed. Call for Quotes. Home Sales Enterprises. 718-241-3272, 212-513-1513.

Shop via your telephone for TV, VCR, refrigerator, ranges, washers, dryers, microwave ovens, air cond. Call Mon-Fri 9-5pm with make/model number for low price. **Pricewatchers, 718-470-1620.**

CHILD CARE

Mothers' Helpers Placement Service—Live-in/out child care. 212-838-0722.

NEW *ASSORTMENTS* SECTION

To advertise in this section call 212-880-0735. Tell our 1.1 million readers about your upcoming special event, unusual research, public notice, new publication, seeking a long-lost friend, the formation of a new community group, sales and art shows, press release, fanfair.

Home Fashion Careers—Find yours at **Career Day, Sat., Apr. 4.** Industry-led workshops, lunch, terrific contacts. Sponsors: Natl. *Home Fashions* League NY & F.I.T. $35. Call F.I.T. **212-760-7715**

Roses Fade—But our custom-written songs last forever. 212-829-5321.

Look Younger—Report reveals secrets! $10: HRP, Box 3338, Sea Bright, NJ 07760

Nutra/System—Succeeds where diets fail you. *Call 212-988-2220.*

ANSWERING MACHINE BLUES?
Get happy with your own original background theme music to leave your announcement by *accredited TV composer.* Impress callers & clients. For demo tape & details send $2.00 to:
QUIET NIGHT MUSIC CO.
123-35 82nd Rd.
Kew Gardens, N.Y. 11415

Group Forming To Discuss AIDS—Myth/reality in heterosexuals. 212-889-9895.

Gearing Up To Get Hitched?—*Thinking* of tying the knot? We're interested in your plans to pop the question. Call Karen at 212-535-1000, ext 2955.

Safest Sex Alternative—Try style and panache: **Sophistication Is Yours.** Self-help tape. $20 check to; Meeske, 16 Walden Place, Great Neck, NY 11020.

Exciting Party—New professional singles - 4/26. Reserve, 212-490-2827 after 6pm.

Preoccupied? Need To Talk?
Do it with conversationalist. Private!
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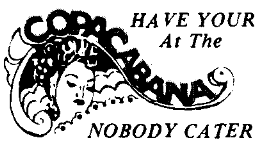

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STRICTLY PERSONALS

Strictly Personals is a weekly feature. **New Rate: $27.00 per line.** 36 characters equal 1 line. (Count each letter, space and punctuation mark as a character.) The first 3 words set in bold print followed by a dash. Limited abbreviations. Minimum ad size is 2 lines. Add **$15.** for NYM Box number. **Please leave space for 10 characters at the end of y ad to print your box number.** Check or money order must accompany ad order. Phone orders accepted only with American Express, MasterCard, or Visa. Call 212-880-0732. ads accepted at the discretion of the publisher. **New York Magazine is not responsible for printing errors and omissions.** When replying to a Strictly Personals ad, address y response to New York Magazine (followed by the box number to which you are responding) P.O. Box 4600, New York, New York 10163. **Do not send or deliver responses dire to the magazine. Responses are forwarded continuously for six weeks after an ad is published.** Sending advertising circulars to Strictly Personals advertisers is not permit

NEW!
Address Your Response This Way:

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New York Magazine, (----)
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New York, New York 10163

Classy NY Surgeon With Soul—Seeks friend, lover, wife. A trim, down-to-earth, romantic multimillionaire, quite handsome, high morals, mid 30's, funny - a Jewish Ron Howard type. Would love to fall in love with a warm-hearted, exquisite, non-smoking lady, 20's, sensuous, tallish. No photo - no reply. NYM F263.

Widow, In Fifties—Very pretty, college graduate, seeks older man. NYM W261.

Bright, Bubbly, Beautiful Blond—Slim, shapely, warm, witty, educated, athletic and adorable. Loves tennis, swimming, boating, dancing, museums, theater and life in general. Seeks smiling, lovable Jewish man, 45-55. NYM F264.

Finance Entrepreneur—Mid 30's, nonsmoker, normal-looking, Manhattan resident, no dependents, seeks separated/divorced mother with kids in need of an affable, domestic guy with positive intentions to fill in a gap or two. Photo, a must for reply. NYM P669.

Weight-Lifting A Speciality—6' male, green eyes, 29, looking for attractive white female, 24-28, for a lasting relationship. Brooklyn/Queens only. Note/phone/photo, please. NYM C589.

Exciting And Elegant—Energetic and enterprising, bright, funny, caring, very attractive professional Jewish woman, 39, with character and integrity, seeks a very special man, 39-49, who is successful, happy, bright, who likes himself, loves to laugh and is looking for someone with whom to share good conversation, wonderful times, mutual respect and healthy love. Send photo/phone. NYM F261.

Very Successful Doctor—And real estate investor, 45. Seeks warm, sexy woman, 30's, for mature relationship with travel and romance. Phone/photo. NYM C513.

Adventurous And Affectionate—Single Jewish female, 26, slim, very attractive professional, seeks same male, 26-32, for fun and future. Note/photo. NYM A785.

Consider The Possibilities—Of a r tionship with a very successful and pr securities litigation attorney who w hard but is not too busy to enjoy mo books, skiing, dancing, long walks travel. I'm Jewish, 28, 5'4", sexy and If you're emotionally and financially cure, well-educated, affectionate, sionate, playful and attractive, 30-40. possibilities are endless. Photo and a must. NYM F262.

Italian Man, 41—Seeks a hirsute la romance and lasting relationship. phone/photo. NYM W260.

Good-Looking, Tall, Nice—Succ well-built, 30's, white male looking woman who is warm and sincere. please. NYM W279.

Great Expectations!—Attractive profes- ional, single white male, traditional val- es, 37, 5'10", 165 lbs. Seeks slim, single female, 28-34, with natural beauty, kind heart, great smile. Feel spontaneous? Photo please (will return/sase). NYM P676.

Unpretentious Film Buff(?)—NYC woman, 50's, would-be writer, seeks similarly interested, empathic man for real life friendship and romance. NYM A803.

Don't Be Passed Over—I'm looking for someone to spoil and be spoiled by. Tired of singles scene/endless first dates. I'm bright, reasonably sane, shapely size 5, 39, warm, caring and especially giving. To me everything from craft shows to travel abroad is more fun when shared. If you feel similarly and are an intelligent, open, sensual Jewish man with a generous spirit and great sense of humor, please respond. Tall good looks appreciated, but must desire serious relationship. Personal note/photo preferred. NYM P677.

Beautiful Former TV Actress—Early 40's, seeks business dynamo. NYM W248.

Petite Jewish Gal—33, slim, seeks Jewish guy under 5'9", professional, caring, nonsmoking, marriage/family-oriented. Bio/phone/photo. NYM A804.

Versatile, Attractive, Sincere—Humorous Christian female professional, 31. Seeks a gem of a man, 30-40, to make my future sparkle. NYM W249.

Female Engineer—Tall, 32 and happy. Looking for a really nice guy. NYM P678.

Bright, Successful Company President—Athletic, 6'1", former model, 34, looking o meet tall, slender, attractive, Christian gal, who is in touch with her sensuality and emotions. Has sense of humor, enjoys horseback riding and the finer things in life. Recent photo, a must. NYM A806.

Warm, Sparkling Jewish Woman—Psy- hologist-author. Seeks caring, accom- ished man, 45-55, for a coupled life ith a special lady. NYM C624.

My Guinevere—A truly romantic, ndsome dentist, 39, seeks a caring rela- nship with an attractive, professional oman in her late 20's to early 30's. I en- photography, movies, skiing, quetball, traveling, candlelit dinners d holding hands - how about you? te/phone/photo. NYM W250.

mbridge Graduate—55, athletic, suc- sful, good company. Seeks caring, n female, 35-45, for a meaningful rela- ship. Photo, please. NYM W251.

lto Simpatico—Ah, let the immodest ctives flow: very pretty, dark-eyed, ely, soulful, sensitive, intelligent, n, verbal, playful, inquisitive, 34- -old magazine editor/writer. Seeks a ine mensch who can delight in the lest pleasures and entertain the est thoughts, who is tenderly mascu- highly intelligent, attractive, good- red and slightly old-fashioned. Let- one/photo appreciated. NYM P679.

Corpsman—Handsome, 50ish, fly- Soho architect, father and hands-on of guy. Seeks an upbeat, urbane, ine yet outdoorsy woman who loves ing. Let me fly you to the moon in eroplane. Photo. NYM W273.

Classy, Sassy Entrepreneur—Female, 34, multifaceted, mostly sane, great legs. Seeks self-made male counterpart, nonsmoker for theater, music, walks, dance, travel. Note/photo. NYM A802.

Spirited, Sexy, Sensational—Very pretty professional female, 30. Looking for lasting relationship with similar (not pretty) Jewish male, 30-39. Note/photo/phone for quick reply. NYM P680.

Modern Orthodox Woman—Classy, happy, lively 37-year-old, wishes to love, cherish and marry intelligent, religious Jewish man under 45 who does not need to have more children. If you already have kids - I'll adore them! NYM W252.

Warm, Successful, Tall Male—Who has seen much of the world, seeks tall, beautiful, fun-loving female, 35-45, to share fabulous times and quiet evenings. Photo please. NYM A807.

Wanted: Romantic Pragmatist—Capable of flights of excess, but with the ability to return to earth at will. Take off with a very pretty, alluring, intelligent, petite (5'3") playmate and partner; 40ish but looks much younger, trim and in excellent shape. To share curiosity, adventures and commitment. Phone/note, photo a must. NYM P683.

What's Happening?—Athletic, very good-looking, 28, 6', Wall Street exec, seeks very pretty, smart and secure, Jewish woman, 24-30, who's interested in fun and romance. Photo, a must. NYM A810.

An Autonomous Single Male—Would like to meet an attractive, autonomous female between 35 and 45 for a shared relationship. Phone and current unretouched photo a must. NYM P684.

Beautiful, Slim Woman—Great eyes/smile. Seeks well-built, single Jewish guy, fun, warm, dark hair, mustache, 27-35. For special friendship. Photo, if you dare! NYM P685.

Sweetheart Of A Guy—Attractive, professional Jewish male, 30, 6', intelligent, understanding, warm, easygoing, great sense of humor. Seeks loving relationship with female, 24-31, of similar qualities. Photo appreciated. NYM P686.

Smart, Handsome, Self-Aware—Considerate, communicative, athletic, Ivy-educated therapist, writer and scholar, 34. Seeks highly intelligent, kind, self-aware, pretty, fit woman for deep conversations, intimacy, play, laughter and love. Photo/note appreciated. NYM W254.

Catholic Female, 31—Rubenesque, successful, smart and sometimes silly. Seeks man with sense of humor, tradition and values who is as hesitant to answer an ad as I was in writing one. NYM P681.

Manhatten Exec—34, Wasp, 6'3", articulate, good-looking. Seeks attractive, thoughtful, intelligent woman, 25-35, to share good times and phone/photo if possible. NYM W253.

Southern Writer—38, English-Irish background, slender, au courant, sensitive to others. Seeks attractive, non-smoking man with warmth, integrity. NYM P682.

Currently Reading Dickens—Native NY businesswoman, 33, 5'6", fit, surprised to find myself in rut, comfortable, but now wants ladder. Note/phone. NYM A809.

Non-New Yorker Businessman—40, handsome Southerner, sensitive, caring, adventurous. Enjoys East Hampton in the summer, Palm Beach in the winter. Seeks tall, attractive, Waspy lady, 30-45, non-smoker, socially connected, to share a warm, loving, quality relationship. Note/ photo/phone, please. NYM W247.

Westchester Professional Female—Catholic, 34, CPA/MBA, own practice, 5'7", slim, family-oriented. Seeks similar male, mid 30's-early 40's, preferably with children. For serious long-term relationship. No smokers, drug users or fast track corporate types. Photo/phone. NYM P687.

Aviator, MD—Musician, sportsman, mycophile, polyglot, tall, handsome, 40. Seeks curvaceous, beautiful non-smoker, childless Manhattanite. Photo essential. NYM P688.

If You Have Ever Asked Yourself—Am I having fun yet? - answer this ad. I am a fairly successful corporate male, 31, who is comfortable in most settings, considered good-looking and bright. I am in search of an attractive, interesting female, 22-35, who is honest and exhibits some emotional stability. Humor and the ability to enjoy yourself a must, any athletics a plus. NYM P689.

Unique, Attractive Widow—57, fun-loving, easy to be with, substantive. Seeking quality educated gentleman to enjoy life's pleasures. NYM P690.

Classic Beauty—We toast each other with champagne. Our communication flows. It's so easy for us to express our thoughts and feelings. You look affectionately at my athletic body and flowing hair. I love your jokes and know we could laugh all night. Books as well as the blues are some of my passions. I'm playful and spontaneous - used to ride a motorcycle. If you're a Jewish male, 37-47, and looking for a lifetime partner, the champagne is on ice. No drugs please. Send note/photo/phone. NYM P691.

Model With MBA—Seeks single, successful, Jewish MD or DDS, age 32-36, who is multifaceted. Bio, phone and photo. NYM P693.

Redhead With Wanderlust—Very pretty, vibrant, educated exec, 34, enjoys the arts, outdoors, foreign/domestic travel. Seeks handsome, warm, kindred spirit. Photo/note. NYM P694.

Model's Good Looks—Late 30's professional, earthy, intelligent. Seeks successful interesting man, 40's plus. NYM P695.

Beautiful Blond Mom—Sexy Manhattan professional, loves skiing, snorkeling, tennis, jazz, classical music and cuddling by the fire with a wise, funny, secure, athletic man, 40-50 or thereabouts, who likes kids (my one or his). NYM P696.

Loving, Creative, Happy—Together man, attractive, 44. Seeks woman, 30's-40's, for friendship and/or romance. NYM W255.

I'm Not Easy—But I am a lot of fun. I am a writer in his late 30's who has a very casual life style. I enjoy theater, opera, jogging and travel. I'm taking off for Europe in June and would love company. If you are in your 20's or early 30's, attractive, easygoing, independent and like a challenge, we should meet. Phone/photo, please. NYM W256.

Southern Firecracker—Seeks a funny, sincere, smart man, 28-45. NYM P697.

Seeking A Man Of Absolute Integrity—To share my life with. This pretty Jewish woman, with everything going for her, is ready to start a family with a professional man (32-45) who finds the idea of coming home to warmth, kindness and comfort most appealing. Please send photo. NYM W257.

Uncommonly Youthful—in appearance and spirit, I am a man of 53 caught in a juggling act of art and commerce. With my head in the clouds, the practical side of me enjoys living well, although it is not revenge I seek. A restless and somewhat tortured soul, I am torn between idealism and reality, ambition and contentment, urgency and patience-but happily am able to laugh at the dichotomy in myself as well as in life. This is often expressed in my painting which is fantasy and surreal. Good-looking and possessed of vanity, I keep myself trim and healthy. But enough about me. I would like to hear from a petite, slim, feminine woman with natural good looks, strong character, a point of view, a little off-center and if not an artist, one who truly appreciates art. Photo please. NYM P698.

Advertising Exec—44, attractive, witty, charming. Seeks exquisite, shapely Manhattan woman, 25-40 for life in the fast lane and down back country roads. Photo and note. NYM W258.

Lady Of Substance—37, attractive, divorced, with 2 teenagers, career and joie de vivre. Seeks sincere, loving, accomplished male. Phone. NYM W259.

Attractive Adventuress Awaiting—Attention. This career-oriented professional, 30, non-smoker, wants to know where John Galt is when you are ready for him. NYM W244.

Cloisters Mania—If you prefer the a.m. to the p.m., the movies to the ballet, a stadium to the much feared Cloisters, the Cape to the Hamptons, the winter to the summer, then you just might find me interesting. I'm 35, a good-looking, unpretentious male criminal lawyer. You are also left-leaning, quite bright and no more than several degrees south of beautiful. Photo required/bio. NYM W263.

NJ, Attractive, Jewish, Slim Woman—5'8", financially secure, seeks male counterpart, 50-65. If your integrity and sincerity match mine, we may be a "match". Love of outdoors, interest in classical music and Judaism a plus. NYM A811.

Corporate Consultant, NJ/NYC—PhD, Jewish, very handsome, bright, trim, sensitive and secure with a great sense of humor, 5'9", 40. Seeking attractive, witty, bright, non-smoking, Jewish woman for special times and a lasting relationship. Note/photo, please. NYM W264.

I've Got Everything I Need—(Almost). This handsome, Jewish professional man, 30, makes time for the fun things in life. Never a dull moment! Seeks missing link - an attractive Jewish woman, 25-30, nonsmoker, who enjoys music, travel, fine food, conversation and back rubs. Note/photo/phone please. NYM A812.

Pretty Asian Friend Wanted—By handsome, successful, sane male. NYM P699.

STRICTLY PERSONALS

Architect And Artist Too—Is looking for a mate anew/he's inventive, gentle, rather tall/loft-dweller, father, that's not all/ there's cycling, nature, improvisation/ photography and meditation/the lady he would like to find/is artistic, playful, warm and kind/so send a photo and a note/and let's set sail in our love boat. NYM A813.

Only The Best Need Apply—White male, 33, seeks 5'6"-6', 22-32, beautiful, intelligent, funny woman with good attitude and spirit. I am tall, thin, handsome, ambitious, funny and like to gourmet cook, hike, bike, read and dance. Please send photo, note and phone. NYM P700.

Romantic, Warm, Caring—Monogamous, successful, tall, blue-eyed male, 45. Seeks very attractive, bright, affectionate lady, 30-42, for long walks, cuddling, theater, the Mets, perhaps more. Note/phone/photo. NYM A829.

Beautiful Entrepreneurial Model—Sought by wealthy, self-made businessman to share the good life in New York. I need a thin, pretty model under 30, who has ambition and a business-oriented brain, that I can interact with to share daily problems as well as high culture and fine dining. I am very kind and upbeat, have serious intellectual interests and am 40, 6'2", 168 lbs and good-looking. Photo, letter and phone required. NYM W266.

Looks Great In A Bathing Suit—Pretty, successful blond, Jewish, early 30's, seeks very handsome, trim, adventurous man for partner, lover, romance and a quality life. Photo essential. NYM C592.

Businessman—50, seeks female, 35-45. POB 6926, Yorkville Sta. NY, 10028.

Extremely Successful And Cultured—Businessman, tall, slim, fit, attractive, sensitive, romantic and stable. Enjoys travel, the arts, tennis, reading, conversation, etc. Seeks very beautiful, slender, confident, warm, serene, bright, classy woman, to 40. Photo, a must (exchanged). NYM A814.

Sunny, Bright Blue-Eyed—Slim, blond, searching the seas for unattached, tall, secure, caring man, 36-47, to share summer breezes and perhaps more. Note/ photo. NYM C593.

Handsome Professional—Good, sharp, 50's, widower. Seeks fine, beautiful, independent woman. Photo. NYM A815.

Pretty, Petite, Playful—Woman seeks professional Jewish male, 30-40, attractive, sensitive and full of life and humor. Photo/note/phone. NYM C594.

Total Woman—Professional, slender, attractive, happy, tennis player. Seeks male counterpart, 50-60. NYM W267.

Attractive, Bright And Spirited—Northern NJ female executive, 41, seeks "alive", elegant professional male, 40-50. Photo/phone. NYM A818.

Unpretentious Yet Successful Woman—Attractive Jewish professional, 37, divorced, no kids, introspective, sometimes shy, always curious. Seeks honest, exciting, successful man, comfortable with self, 37-50 (any religion), with intelligence, warmth, depth and wit, interested in a genuine relationship. NYM A820.

I Want To Convert To Judaism—Safely encircled within your love. You are warm, funny, intelligent, 40 plus. I am intelligent, easygoing, blond, 5'5", 110, classic face. When I find you, we will be the best thing that ever happened to each other. NYM A819.

Staten Island Man—Attractive, 38, Protestant; skier, sailor, gardener. Wants attractive Protestant female for marriage and children. NYM C596.

Professional Asian Male, 30—Seeks a warm, intelligent and attractive Asian female, 20-35, who enjoys dining out, dancing, sports, movies and long walks. Must have sense of humor, be outgoing, ready for spontaneity and romance. Most of all-looking for best friend. Note/photo/ phone. NYM A824.

Innovative, Affectionate, Witty—Pretty, professional Jewish lady. Seeks 5'10" plus, 52-60, fun-loving, established, marriage-minded male, non-smoker. Photo/ phone. NYM W270.

On Saint Croix—Tall, lean, balding builder, 51, with villa, view and pool. Seeks a lady who will love this island too. NYM P701.

Eclectic Scientist—Seeks successful, easygoing, physically fit woman for a long-term relationship that includes having and raising a child together. I am 40, 5'10", thin, bearded, honest, healthy, unconventional, responsible and a good friend. NYM W271.

Blond, Blue-Eyed—Very attractive, vivacious, warm, witty Jewish woman, 31, 5'7", slim, shapely figure, social worker, master's degree. Seeks attractive, well-educated, emotionally and financially secure man for a lifetime of bagels, hugs and love. Note/phone. NYM C597.

Handsome Devil Available—For red hot romance. 35, professional, creative, all-around great guy, wants to meet a smart, pretty, slim, devilishly sweet woman, 24-34, *who wants a bit of temptation. Note/* phone. Photo helps. NYM A825.

Ayn Rand Fan—Dominique, 47, in search of Howard Roark. POB 5095, Harrisburg, PA 17110-0095.

Ooh La La!—Warm, charming, happy, good-looking man, seeks pretty, refined, petite, voluptuous young lady (25 plus), with hourglass figure, interesting head, great sense of humor and no big problems. Photo. NYM A826.

It Happened One Night—Handsome attorney, 35, athletic, cultured, considerate, fun, Jewish. Seeks compatible woman for lasting relationship. Phone/photo optional. POB 7618 FDR Sta., NYC 10150.

Interested In—Intelligent, accomplished (medicine, law, business, academics), sincere man in late 30's to late 40's, for marriage and family. I am a psychologist and author (Stanford), affluent, Jewish (non-observant), late 30's, petite, very attractive, well-connected, widely interested and interesting. Enjoy all the arts, especially chamber music. Note/photo, please. NYM W272.

Wanted: Attractive Needle—In-a-haystack lady. Reward: very handsome, blue-eyed exec, man of substance, sincerity, 40, fit, 5'10", dark hair. To share mutual respect and love. Photo. NYM P702.

Very Attractive—Renaissance woman, trim, 5'6", 38, with pizzaz and great legs. Seeks attractive, successful Jewish man, 40-48. Photo! NYM A821.

Handsome Professional Man—25, 6', 185 lbs, fun-loving, sincere and romantic with many interests. Seeks woman, 18-23, to share exciting times and a beautiful romance! NYM A823.

Man • All Attributes—Tall, 55. Seeks female, relationship. NYM C595.

Filipina Female Wanted—25-31, 5'4" plus, by warm, intelligent, fun-loving male, 32, 6'2", lean, athletic good looks, loyal values. Seek counterpart for romance, marriage. NYM W269.

Young, Attractive, Very Successful—Businessman, looking for beautiful, bright, loving woman (26-32). Never thought I'd do this, but schedule as president of major company makes it more difficult to meet articulate, intelligent, fun female counterpart. Enjoy physical fitness, tennis, boating, skiing, swimming and healthy living - want to rendezvous with similarly athletic, adventurous woman with fit body. Am caring, warm and motivated by humanistic values. Would like to develop relationship with creative, curious woman who possesses finely-honed communication skills. Have great appreciation of the arts, am open-minded, have traveled extensively; interested in traveling, exploring Eastern religious and foreign cultures with the right person. Ambitious, well-read man *with high ideals and goals wants to spend* a long, meaningful life with exciting, aware, active woman and raise our children in a dynamic, secure, happy home. Am offering a fascinating life style, caring and respect in exchange for friendship and love. If you are genuinely intrigued, please send letter and photo to POB 19392, Washington DC, 20036.

Exotic Oriental Look—Successful woman, petite, long hair, toned, sculptured figure, bright, feminine, warm and loving, *artistic talents, non-smoker.* Looking for marriage with Prince Charming. Preferably professional, sincere, warm, loving, medium-tall, trim and fit, 38-48. Candidate must send photo/phone. NYM C598.

Attractive, Nearly PhD Consultant—Glad to do this to meet an equally bright, high-energy/high-brow, inventive, smarty pants Jewish man in his 30's. NYM A828.

European Born—Ford model turned executive. Likes glider flying, dips in the Nile, picture-shooting safari, x-country skiing, tennis. Loves to snuggle, classical music, art. Seeks honest, sensitive, passionate male in 40's or early 50's, unafraid to be close, to spoil and to be spoiled, to laugh and cry, to share life with vulnerable but strong lady. NYM C599.

Down-To-Earth—Jewish, male physician, 33, tall, slim, handsome. Seeks awfully nice, professional woman, 25-35, interested in a long-term relationship leading to monogamy. NYM W265.

Warm, Loving, Financially Secure—Man, looking for tall, slim, shapely woman who is educated, plays tennis, skis, loves outdoors and indoors; secure both mentally and financially (financially is secondary); no mental or physical problems; sincere, easygoing, mixes well, 37-42. Photo/phone. NYM P703.

Looks, Brains, Heart, Soul—Femini winner, new and clean, seeks same over 50, non-Wasp, tender, wise, upbe sophisticated, class man ready for the r al thing. Photo helps. NYM A816.

Downtown Man—6', thin, writes, pla tennis, cooks, works. Wants warm, attrac tive woman, 30-37. NYM A817.

Pretty, Petite MD—29, Jewish (but not religious), sensuous and financially secure. Likes Bach and David Byrne, black and white photography, fine wine, tennis and cuddling. Seeks affectionate, sensitive, romantic, trim man, 25-35, highly educated and cultured, for fun and possible serious relationship. NYM A830.

Exotic, Brilliant, Striking—Psychoanalyst, 33, Jewish, dramatic, eccentric, complex, mature, child-like and nurturing. Desires highly complex, intellectual man who is successful, secure and charming. Bio/phone/photo. NYM P704.

Architect, Tall, Intelligent—Good-looking. Combines sensitivity with masculinity. Enjoys museums, film, theater, dining and country drives. Crutches limit athletics, but not meaningful life experiences. Seeks growing, intimate, committed relationship with open, warm, pretty, affectionate woman, 40-52, who prefers Matisse to Warhol. Note/photo appreciated. NYM C600.

Pretty, Dynamic Entrepreneur—5'4" black hair, Liz Taylor eyes, 38, Jewish physically fit, body and soul. Seeks affec tionate male, 35 plus, who can laugh a life and himself. For romance, possibl relationship. Photo/phone. NYM P705.

Gorgeous Lady—Used to the best, need cultured, dynamic, 50 plus, Jewish cour terpart. NYM A831.

Dynamic, Affluent, Handsome—46, 6'1 160 lbs, LI, sincere Jewish man. Wan beautiful woman, athletic outdoor type 30's. Letter/photo a must. NYM C602.

***Dented, 50's**—Wants one, nimble, lovi fun woman: for everything.* NYM P70

Pretty, Slim Blond—27. Enjoys readi movies and the beach. Seeks tall, ha some man 28-34, sincere, romantic fun. Photo/note/phone. NYM C603.

Striking Brunette—Slim, Jewish, seeks bright, witty, professional Je male. Bio/phone/photo. NYM C604.

You:—Very Female, late 20's-late Me: very male, over 40, accomplis traveled, financially secure, diverse i ests. Us: sincere, honest, commit minded, down-to-earth, fun-loving wi serious side also, non-smoking, ver tractive, slim, youthful, intelligent, and country pursuits, yet home-lo Photo/phone/bio. NYM P707.

Westchester Child-Educator—Read passion, commitment, monogamy fr sensitive, very handsome, tall, lovin selfish Jewish man, 35-50. NYM P7

***A Unique Blend**—Of beauty,* class and elegance. This Manhatta man physician, 30's, European ground, seeks witty, intelligent, s sured man, 40 plus. Since it's very i tant for me to look up to a man, success and power absolutely es Please respond if you are or could the Forbes 400 list. NYM C605.

dorable, Successful, Ex-Actress—Turnl psychotherapist, 33. Seeks sophisticatl, intelligent man with a terrific sense of ımor who shares my interest in psyıology and the arts. Photo. NYM A827.

hrinks Are Real People Too!—This ıne, successful and beautiful with many nterests, would like to meet a sensitive Jewish man, in his 50's, bright, creative and successful in his work. NYM C606.

Sexy Jewish Architect—34, deserves perfect wife. Photo. POB 1407, NYC, 10156.

Warm, Witty, Attractive—Professional male, intense, non-sexist, 41. Looking for woman, 30-41, of similar spirit for friendship, romance, maybe forever. Photo preferred. NYM A833.

Heart Of Fire—Seeking heart of gold. Pretty, 5'6", female, 31. Wishes to share music, nature, peaceful, quiet, joyful life with an attractive, tall, loving male, 30's, who enjoys living, learning and growing together. Will reply to letter and photo. NYM C607.

Mets Partner Sought—To join me at my season box on opening day. You are a slim, pretty, professional lady, 25-35, earthy, physical, sensual, witty and sensitive. I am a Jewish CEO, 40, handsome, tall, well-built, romantic, outdoorsy and love fun. Together we will share love, family, culture, travel and the rest of the season at Shea. NYM P709.

Green-Eyed, Genteel Woman—Manhattanite, pretty, slender, fit, 5'7", 45, truthful, ivy grad, financially secure, in love with music, art, all life's wonders. Seeks unattached, like-minded, honest gentleman, for fun and friendship. Note/ phone. NYM W274.

alling A Special Guy—Jewish, 28-39. I m painting a portrait of myself: cover irl face, slim, bright, fun-loving, professional. Would you look good beside me? hoto/note. NYM W275.

earching—Attractive, perceptive, youthıl, sensitive, warm, Jewish divorced woan, 40's. Seeking Jewish gentle man, 36 us, who is kind, funny, fit, intelligent, cure, giving. Likes: theater, museums, usic, movies, quiet dinners and chilen. Looking to discover a serious relaınship. Photo/bio, please. NYM C608.

tty, Shapely Brunette—Jewish, 28, red, spirited, warm professional, varied rests, seeks successful, attractive, senve guy with sense of humor. Note/ to/phone. NYM A835.

erience Spring—With vibrant, warm head. Attractive professional, 32, to e, care, laugh with right man. POB 2, Monroe, NY 10950.

ody's Look-Alike—Just warm, witty, ıderful me! Very attractive, slim, ht, sensitive, sincere, professional hattan woman. Loves the arts, puzhumor. Seeks comparable man, 40-Photo helps. NYM W245.

tiful Woman Professor—Researcher, psychologist, 40. Warm, playful, intelal, sensual, enthusiastic. Seeks warm, ed, communicative, psychologicallyed man, 40's, highly intelligent, aclished, desirous of intimacy and coment. Young child welcome. Manhat-Note/photo/phone. NYM P672.

Tall, Soft-Spoken Man—Gentle, romantic, thoughtful. Loves music, nature, people, adventure, weekend house, children. Seeks woman. Please write fully about yourself. POB 123, Brooklyn, NY 11217.

Sleek And Slender—Lady of quality. Seeks 45 plus, Jewish gentleman of substance. NYM P710.

Very Beautiful, Warm, Wealthy—Ivy educated, 40-year-old female, big dark eyes, slim. Seeks Jewish, non-smoking, romantic man. Photo a must. NYM C610.

Are You Lonely?—Call me. Sad? Tell me. Happy? Share it with me. Attractive, witty, active, loving, unpretentious widow (60, 5'7") with many and varied interests seeks special man for today, tomorrow, always! NYM C611.

This Could Be Fun!—NJ Girl, 38, is seeking Jewish boy-at-heart who loves laughter, 50's music, New England and fishing. I'm cute, 5'3" and cuddle real good. Long-term possibilities, kids and puppies okay! NYM C612.

Financially Secure—Youngish 54, outgoing male is seeking a non-smoking, attractive, sensitive and intelligent female, 35-48, for a lasting relationship. Would like to share all the delectable joys of life: good restaurants, theater, travel and music. Photo, please. NYM W277.

The Right Choice—That's me. Seeking a Jewish man with depth and warmth. I'm a pretty, affectionate Jewish female, 30. Phone/photo. NYM C609.

Pretty Jewish Female—24, brains and wit. Seeks male, 25-31. Photo. NYM P692.

Champagne And Flowers—Corporate reports and The Wall Street Journal. Pin strips and rock and roll. Tennis, sailing, karate too. Wall Street exec, 32, Christian, seeks warm, intelligent, playful woman. Photo/note. NYM C613.

Independent Man—Of independent means, 41, 5'7", with varied interests and an adventurous nature towards life. Seeks a beautiful, witty lady, 28-38, for love, marriage and family. Artist preferred. Photo/phone. NYM A836.

Our Possible Dream—Style, beauty, brains. Seeks couplement in successful, silly/sage, eloquent Jewish male, esquire/ tantamount, 36-45. NYM W278.

Spontaneous, Attractive Female—43, 5'7", slim, professionally successful. Seeks romantic entanglement with a tall, fit, 40's, solvent man with a sense of humor - yet is comfortable exchanging tender moments. NYM A837.

No Photo Please—Somewhat sane, 34-year-old CT lady, seeks gent with quick wit and sharp mind. Describe yourself creatively and/or accurately in words and send box top or proof-of-purchase from favorite product. NYM A797.

Petite, Caring, Chinese Lady—Young 42, seeks non-smoking, sincere man, 45-55, with traditional values for dining and quiet evenings. NYM A798.

Good-Looking, Successful, Wall Street—Exec, 35, 5'10", with salt and pepper hair. Enjoys long drives, ocean, Mets, fine food. Seeks pretty, sexy, shapely, romantic woman. Photo/phone/note. Thank you. NYM A799.

Very Pretty, Successful Blond—27, is loving, feisty, selective, friendly and classy with good morals. Seeks good-looking, marriage-minded, devoted guy, 26-35. Bio/phone/photo. NYM W280.

Sleek, Slender, Attractive Brunette—Athletic, witty, bright, successful. Loves the excitement of the city and the beauty of the country. Seeks tall, sexy, lovable, huggable, successful man, 50 plus, young in mind and body to share a serious relationship in the prime time of our lives. Note/photo. NYM C615.

Tired Of Networking—Attractive, successful Jewish woman, 5'5", loves fun in the sun, champagne in the moonlight and Chinese food in front of the VCR. If you are an ambitious Jewish male, 25-35, sincere, attractive and family-oriented...send photo/phone. NYM A840.

Over 40 Is Good—If you're athletic and like to sail, even better. If you are warm with eclectic interests (woman for all seasons), delightful. Could you find romance with a lean, non-smoking exec turned prof? Phone. Photo helpful. NYM P712.

Vivacious, Warm, Intelligent—Attractive, successful NY businessperson with a social conscience, seeks well-rounded male counterpart, mid-50's-60, prefer Jewish, to share life, laughter, love. Divorced with grown children. My education includes the arts plus a working background in politics and ecology. I enjoy outdoor activities and travel. Conversation comes easy to me but I can be a good listener - so let's talk. NYM C616.

Shy Attorney Looking For—That special woman. I am a 5'4", Jewish male (okay - five foot three and a half), seeking romance, love and commitment. You are about 25-31 years old, understanding, intelligent and fun-loving. If interested send note and photo. NYM P713.

Good-Looking, Nice—Conservative man, 31, seeks male friend. NYM P674.

Classy Lady—59, Jewish, seeks tall, quality gentleman. Photo. NYM W246.

Attractive, Petite, 5'2"—Puerto Rican-American, 36, mother of 2 school-age boys. Looking for secure man who knows how to treat a lady, 30-45, 5'10" or over, for love/marriage. Photo. NYM P714.

Real Estate President—Handsome, trim, green eyes, single, Jewish, 1971 Ivy grad, will be chaste until caught by lovely, 26-34, ambitious professional who will enjoy great ABT seats and drives to the beach in a BMW. We'll assume traditional roles, but I'll handle the 3 A.M. feedings. NYM P715.

Elegant, Adorable Female—35, 5'1", Jewish, creative director with great style, taste and charm; is curvaceously slim, auburn-blond, has sparkling blue eyes and personality. I am witty, down-to-earth, sporty, romantic and loving. Seek sophisticated, accomplished man. You are honest, mature, happy, cultured and still missing your other half. Sense of humor wins my heart. Photo/phone. NYM A795.

Spring And Summer, Etc. To Share—I am a pretty, petite, professional Jewish female, 30, who loves to laugh, play, travel. I'm looking for a professional male, 29-35, down-to-earth, who likes to have fun, quiet times and be a good friend in a relationship. Note/photo. NYM A796.

This Could Be Your Lucky Day—Truly special Jewish lady, 43, fabulous-looking, successful and independent yet very sensitive with great sense of humor. Likes dining, dancing and travel. Seeks male counterpart, 40-53. Must be warm, caring, attractive and willing to share the joys of life. Photo. NYM A839.

Physician, Divorced Jewish Male—39, attractive, successful. Seeks bright, slender female, willing to relocate to Virginia Beach. NYM W281.

Contemporary Woman—With occasional 60's flashbacks, successful yet down-to-earth, pretty, fit, 34 and Jewish. Enjoys skiing, travel, photography, city and country, scrabble and adventure. Seeks relationship with sincere, attractive, intelligent male, 30-40, with similar interests. Is this you? Note/photo. NYM W283.

Widowed Too Young—36, Jewish female, attractive, bright, witty, secure, fit and unpretentious. Seeks a tall, attractive Jewish male, 35-47, with similar qualities, who considers young children an advantage. NYM C618.

Female Dancer-Choreographer—30's, spirited, stable, supportive, stubborn, Irish and adorable. Seeks committed male artist and soul mate, 33-40, solid, sensitive, high on life, with an open heart and a sense of wonder. Weakness for Geminis. Photo/note. NYM C619.

MD, 46, Divorced White Male—Attractive, trim and fit, Ivy league trained specialist with practice and home on the West coast of Fla. Seeks intelligent, slim, attractive female, 25-40, for long-term relationship. Photo, please. NYM A843.

Tall, Classy Lady—In my 60's, looking for tall, classy man in his 60's or 70's, for dinner, conversation, movies and fun. Include phone. NYM C620.

Bright, Kind, Attractive—Professional lady, 26, seeks devoted, successful man for lasting romance. Photo. NYM C621.

Cute, Petite Jewish Female—28, who is living on the south shore of LI, looking for outgoing, single Jewish male who likes spectator sports, music, dining and having fun. Photo. NYM C622.

Gay Male, Classy, Professional—46, romantic, gourmet cook, fun-loving Dom DeLuise type. Love to travel. I am gentle and kind. Looking for same. No diseases or drugs please! NYM P716.

Pretty, Personable, Professional—Woman, 30, desires sincere, sensitive, fun-loving man to share good times, friendship and possible romance. Note/phone. Photo optional. NYM A841.

Truly Beautiful—(Told). Vibrant, unspoiled, seeks Jewish man, 28-37, success, 5'10", non-smoker, alive, commitment-mninded. POB 6895, NYC, 10163.

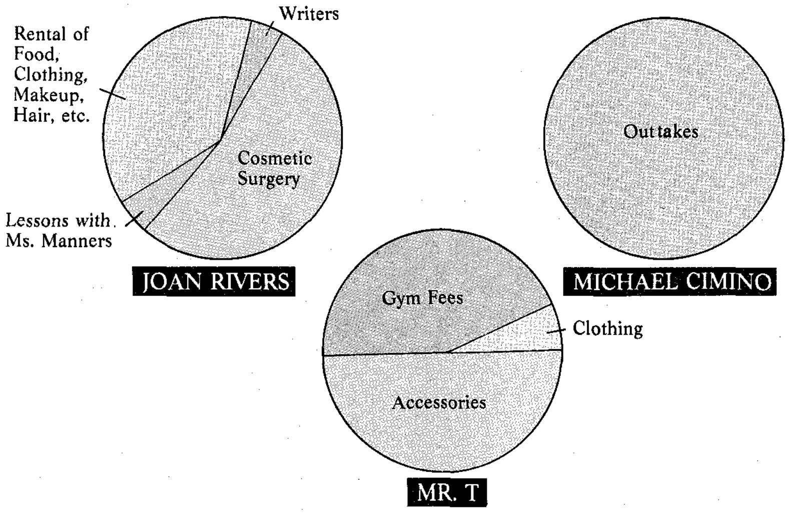
Attractive, Affectionate, Energetic—Free-spirited, lively-minded, soft-hearted, successful, creative woman, 36, seeks stable, dynamic man, 30-50, to share fun times and tender feelings. NYM A793.

Enrich Your Life And Mine—With love, joy, harmony. Caring, gentle, pretty, athletic therapist, single parent with creative Brooklyn Heights brownstone, seeks growing relationship/family life with male kindred spirit, 38-55. NYM A838.

NEW YORK MAGAZINE COMPETITIO

COMPETITION NUMBER 587

BY MARY ANN MADDE



Above, the economists' joy: The Money Pie. Competitors are invited to select one famous person of fiction or fact and devise for him or her an appropriate pie (annual budget).

Results of Competition 584, in which you were asked for the brought-up-to-date version of a familiar title.

Report: Not sequels. Nor near-misses. But titles as they might be today. Confusion here. Never mind. We met old friends (usually of the nr. miss persuasion): Police Action and Peace. Crime and Plea Bargaining. Bleak Condo. Naked Brunch. Lady Chatterley's Significant Other. Lady Windermere's Air Conditioner. Singin' in the Acid Rain. 288 by John O'Hara. Ali Baba and the 40 Alleged Perps. Lawrence of the United Arab Republic. The Senior Citizen and the Sea. Upper West Side Story. The New, Improved Testament. We encountered newer but duplicated titles: I Remember Surrogate Mama. Ms. Bovary. Billy Budd Lite. Safe Sex & the Single Girl. A Day in the Life of Ivan Boesky. Prime Time for Bonzo. Diary of a Mad Domestic Engineer. Faux Jewelry Is Forever. I Am a Camcorder. Death of a Customer Service Rep. Prudence and the Condom. The French Lt's POSSLQ. Plus these distinguished titles: Press 1-800 FOR-MURD. Yuri Zhivago, M.D., P.C. And then we all went to the seashore.

First Prizes of two-year subscriptions to "New York" to:

YO! MY MAN OF LA MANCHA—Mitch Leigh
Bruce Paonessa, N.Y.C.

THE PERSECUTION & ASSASSINATION OF MARAT AS PERFORMED BY THE INMATES OF CHARENTON UNDER THE DIRECTION OF MIKE NICHOLS—Peter Weiss
Joel F. Crystal, Scarsdale, N.Y.
sp. ment.: E. Assunta De Mane, N.Y.C.

Runner-up Prizes of one-year subscriptions to "New York" to:

PALE PORSCHE, PALE DRIVER—Katherine Anne Porter
Lawrence Herman, Columbus, Ohio

RABBIT: JOG, BUT DO NOT UNDERTAKE A STRENUOUS EXERCISE PROGRAM WITHOUT CONSULTING YOUR PHYSICIAN—J. Updike
Jeanette Bovard, Pasadena, Calif.

And Honorable Mention to:

UNCLE VANYA WHITE—A. Chekhov
Elaine Kaiser, Novi, Mich.

THE WITNESS RELOCATION PARTICIPANT —Liam O'Flaherty
Rick Burke, Ho-Ho-Kus, N.J.

GUESS WHAT'S COMING TO DINNER —Wm. Rose
Martha Eisenberg, Roslyn, N.Y.

JULES AND JIMBO—F. Truffaut
Michael Bengis, Hopatcong, N.J.

THE TAMING OF THE PMS WOMAN—Wm. Shakespeare
Larry Chaifetz, Bayside, N.Y.

SET FOR LIFE—Harvey and Marilyn Diamond
Taylor Knight, Webster City, Iowa

CRIME AND PUBLISHING—F. Dostoevski
Tony McGinnis, N.Y.C.

DIARY OF AN UNMEDICATED PSYCHIATRIC OUTPATIENT WITH MANIC DEPRESSIVE PSYCHOSIS, PARANOID IDEATION AND TENDENCIES TO DISASSOCIATE AND DECOMPENSATE —N. Gogol
Fred Alsen, N.Y.C.

THE CHILDREN'S FORTY-FIVE QUALITY MINUTES—Lillian Hellman
Beth Wagshul, N.Y.C.

WINESBURG, OHIO 44690-2361 —Sherwood Anderson
John M. Tribelli, N.Y.C.

STRATEGIC DEFENSE INITIATIVE—a George Lucas film
Anthony Gray, Closter, N.J.

SENSE AND SENSITIVITY TRAINING —Jane Austen
Seth Samuels, Scarsdale, N.

CAPITAL: AN INVESTMENT GUIDE FOR YOUN PROFESSIONALS—Karl Marx
Stephen Marshall, Montclair, N.J.

THE CAPODIMONTE FALCON —Dashiell Hammett
Ann Harvers, Brooklyn

THE TOTALLY AWESOME GATSBY —F. Scott Fitzgerald
similarly: Jan Leary, Chicago, Ill.;
Missy Mishcon, N.Y.C.
sp. ment.: Paul Campbell, N.Y.C.

CONFESSIONS OF A CHEMICALLY DEPENDENT ENGLISH PERSON—Thomas de Quincey
Sarah Wilkinson, N.Y.C.

FIVE LITTLE JALAPEÑOS—Margaret Sidney
Ruth Farbman, N.Y.C.

THE NINCOMPOOP—F. Dostoevski
Richard McGinnis, N.Y.C.

BEACH BLANKET LOTTO—Leo Townsend
Ross A. Burman, N.Y.C

JESUS CHRIST, MEDIA PHENOMENO —Rice, Lloyd Webber
Bill Bovard, Pasadena, Cali

THE POWER-BREAKFAST CLUB—John Hughe
Margaret H. Niles, Chapel Hill, N.

AT THIS POINT IN TIME, FREQUENT FLYE —Casey Robinson
Sally J. Bernstein, Cambridge, Mas

CLEOPATRA AND ANTONY —Wm. Shakespeare
Ann Cody, N.Y.

THE PICTURE OF DICK CLARK—Oscar Wil
Bob Kopac, Poughkeepsie, N.

PLEASE DON'T SMOKE THE DAISI —Jean Kerr
John J. Conti, Boston, Ma

PORTRAIT OF THE PERFORMANCE ARTIST A YOUNG MAN—James Joyce
Eumelia Garcia, N.Y

I AM A FUGITIVE FROM 180 HOURS OF CC MUNITY SERVICE—H. G. Green, B. Holm
Mark Levin, N.Y
similarly: Suzanne Geller, Mt. Kisco, N
Beverly Schenker, N.Y
R. Marion, Broo

THE 14-KARAT-GOLD-TONE CADIL —H. Teichmann, G. Kaufman
Jane Ash, N.

FOREVER AMBER CLAIROL 7A —Kathleen Winsor
Ilah Stoddart, Port Jefferson,

THE PHYSICALLY CHALLENGED PERSO NOTRE DAME—V. Hugo
Lenore V. Cohen, Las Vegas, Ne
sp. ment.: B. H. Heffley, Schenectady,

STOPPING BY WOODS ON AN EVENING W FIVE-FOOT POWDER BASE—Robert Fros
Rita DeRosa, No. Andover,

TROILUS AND CRESSIDA AND HECTOR ANDROMACHE—Wm. Shakespeare
Roger D. Kellerman, Albany,
sp. ment.: Karl Levett,

BOYS AND GIRLS OF BOYS AND GIRLS TOWN
-John Meehan, Dore Schary
Maria Geaneas, Brooklyn

LI BABA AND THE FORTY ARBITRAGEURS
-anon.
Harvey Deutsch, Brewster, N.Y.
similarly: Jim Smith, Delmar, N.Y.

APOCALYPSE AT THIS POINT IN TIME
—Francis Ford Coppola
Frances Samuels, Scarsdale, N.Y.

SUSHI BAR OF THE AUGUST MOON
—John Patrick
Wells Matthews, Beaverton, Ore.

ONCE UPON A WATERBED—Mary Rodgers
Linda U. Greenberg, N.Y.C.

W. C. Fields in THE AMALGAMATED FINANCIAL PLANNING INVESTMENT SAVINGS, BUILDING AND LOAN FIDELITY TRUST ASSOCIATION DICK
Neil E. Wolfson, Ridgewood, N.J.

THE STORY OF O. NORTH—Pauline Reage
Dorothy R. Levine, Bronx

VANITY EXPO—Wm. Makepeace Thackeray
Jo Oshiro, Beaverton, Ore.

THE RUBAIYAT OF VICTOR KIAM
—Edward Fitzgerald
Jennifer Young, Glenmoore, Pa.

ELECTRA'S POSSIBILITIES ARE LIMITLESS IN ROMANTIC BASIC ONYX DROP-YOKED, RAGLAN-SLEEVED—E. O'Neill
Lois Wyche, Cleveland, Tenn.

TWO GENTLEMEN OF CORONA
—Wm. Shakespeare
Carol Poulos, Brooklyn

OR WHOM THE BEEPER SOUNDS
-E. Hemingway
Craig Allinder, Big Fork, Mont.

HE CITY MANAGER OF CASTERBRIDGE
-Thomas Hardy
Michael Bengis, Hopatcong, N.J.

HE TROJAN-CARRYING WOMEN—Euripides
Gary Blake, N.Y.C.

TTLE SHOP OF HORRORS: ALL SALES FINAL
Howard Ashman
Ray Delaney, Allston, Mass.

RN AGAIN YESTERDAY—Garson Kanin
Bernard Plotnick, Pompano Beach, Fla.

ST-MODERN TIMES—C. Chaplin
Henry Lopez, N. Miami, Fla.

ALS ON WHEELS—E. Hemingway
Jean Moore, Gastonia, N.C.

IR RESTORED—Rado, Ragni, MacDermot
Camille Croce Lee, Manhasset, N.Y.

NIE KARENINA—L. Tolstoy
Margareta Allegra, Bayonne, N.J.

JEAN BRODIE BEFORE HER BIOLOGICAL CK STARTED TICKING—Muriel Spark
Geoffrey Conrad, Bloomington, Ind.

WHAT A LOVELY LIMITED MILITARY OPTION—Joan Littlewood
Jeff Tenzer, N.Y.C.

NTOM OF THE OPERA WORKSHOP
ston Leroux
Ritchie Battle, Los Angeles, Calif.

THE OLD WIVES' DOCUDRAMA
—Arnold Bennett
Floy W. Matthews, Rockville, Ind.

HANSEL AND GRETEL, JT. TEN. IN COMM. W. RT. OF SURVSHP.—J., W. Grimm
Ron Green Jr., Mt. Kisco, N.Y.

THE FREE-AGENT CATCHER IN THE RYE
—J. D. Salinger
Marty Schupak, Valley Cottage, N.Y.

MRS. WARREN'S SUPPLEMENTAL INCOME
—G. B. Shaw
Francesca Proios, Bayonne, N.J.

A DIGITAL ORANGE—Anthony Burgess
Percival Northup, Columbus, Ohio

'TIS PITY SHE'S AN ESCORT—John Ford
Margarita R. Levin, N.Y.C.

JUDE, FAMOUS FOR FIFTEEN MINUTES
—Thomas Hardy
Bonnie Champion, N.Y.C.

THE OLD CURIOSITY MALL—C. Dickens
David English, W. Somerville, Mass.

LEARNING CENTER FOR SCANDAL
—R. B. Sheridan
Katie Donoval, Chicago, Ill.

ON THE GOOD NUCLEAR SUBMARINE LOLLIPOP—Sidney Clare, Richard Whiting
Louise Choate, LaGrande, Ore.

ANNA AND THE FIGUREHEAD CONSTITUTIONAL MONARCH OF THAILAND
—Margaret Landon
Stephen Baker, M.D., Scotch Plains, N.J.
sp. ment.: Carl Wolfson, New Orleans, La.

AN AMERIKAN TRAGEDY—Theodore Dreiser
P. J. Sipp, N.Y.C.
sp. ment.: Howard German, Flushing, N.Y.

THE GARDEN OF WHOOPPEE
—Robert Hichens
Zelda Kaplan, N.Y.C.

FORTUNE AND MEN'S EYES, EARS, NOSE & THROAT—John Herbert
John Herbert, Orlando, Fla.

HOW TO SUCCEED IN ARBITRAGE WITHOUT REALLY TRYING—Shepherd Mead
similarly: J. R. Stieg, N.Y.C.;
Maura Tremblay, Manhattan Beach, Calif.;
Chris Monley, Pontiac, Mich.;
Norman J. Dee, Manhasset, N.Y.

PORTRAIT IN BLACK (Color Added by Computer)—Joan Van E. Frost
similarly: Gail Miller, Roslyn, N.Y.;
Hank Yeznack, St. Pete Beach, Fla.;
John Saponaro, Brooklyn;
Stan Matkowski, Montecito, Calif.;
John M. Ford, Phila., Pa.

Competition Rules: POSTCARDS IF POSSIBLE. ONE ENTRY ONLY should be sent to Competition Number 587, *New York* Magazine, 755 Second Avenue, New York, N.Y. 10017. It must be received by April 10. Editor's decisions are final, and all entries become the property of *New York*. First-prize winners will receive two-year subscriptions to *New York*, and runners-up will receive one-year subscriptions. Results and winners' names will appear in the May 4 issue. Out-of-town postmarks are given three days' grace. ■

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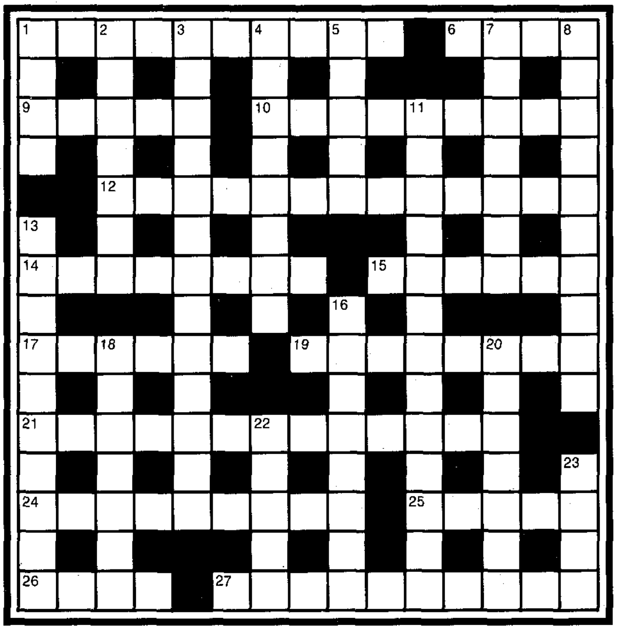
'SUNDAY TIMES' OF LONDON CROSSWORD

Across

1 Are thespians wary about being in a predicament of his making? (10)
6 Palm with a strong main root. (4)
9 Gramophone needles in part responsible for the nasty little scratches. (5)
10 Call for explanation of cryptic clue one found on a certain day in the month. (9)
12 Maddened, smote scholars? (13)
14 Figure conscious—model Maureen to a 't'! (8)
15 Plane from South African city carrying political leader back. (6)
17 Literary figure has to ride storm. (6)
19 Extra canvas called for by novelist on the river. (8)
21 Len and Peter moved out—*necessary for this work to go ahead?* (13)
24 Wrong to enter previous charge as blackmail. (9)
25 Select type. (5)
26 The result could be a win by a head. (4)
27 Locked up naughty sister inside, for keeping on so! (10)



Down

1 No longer tense. (4)
2 Lays out aggregate for the plant. (7)
3 Oh, wherever 'tis dispersed! (13)
4 They make way for other craft. (3-5)
5 Straw through which to take a pull at mineral just opened. (5)
7 Red wine is brought after the meal in this catering establishment. (3-4)
8 Sally—good natured—has pound note specifically placed in butler's preserve. (10)
11 The quality beyond explanation *this clue must not possess.* (13)
13 Close attention intended, say, as a compliment. (10)
16 Pins of grog excite furtive approaches when Oddfellow goes away. (8)
18 Composes fashionable ditties, *dropping one note in the scale.* (7)
20 This window is too big for the room. (7)
22 Look, then cross against the flow. (5)
23 Give utterance at the opening. (4)

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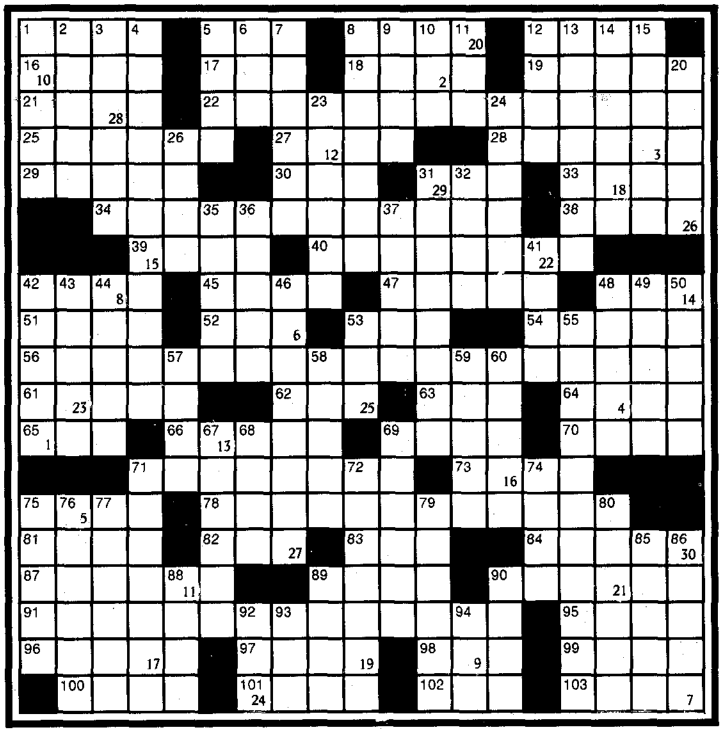
'APRIL FIRST MESSAGE': 'CUE' CROSSWORD · BY MAURA B. JACOBSON

Across

1 Calculator symbol
5 Exemption, in a tournament
8 Heidi's *milieu*
12 Galileo's home town
16 Trellis strip
17 Mardi Gras celebrity
18 Italy's shape
19 Before mural or venous
21 Mine, to Marcel
22 "No woman is ——": Conrad
25 Zee of the Hudson River
27 Symbol of Wales
28 No holds barred
29 Hunter constellation
30 Sunburn aftermath
31 Eyeglass frame
33 Part of a.k.a.
34 Presley gold record
38 Two of these make an African fly
39 Passenger's wherewithal
40 Afternoon hop
42 Ovid's last name
45 Oklahoma Indians
47 Burn the surface
48 Attys.' gp.
51 "—— be Queen o' the May"
52 Silver State: abbr.
53 The favored ones
54 Same as C-sharp
56 What you can do all the time: Lincoln
61 Final word of America's motto
62 Ward healers
63 Suffix for client
64 Electrical units
65 Up to now
66 Maxim
69 Author Dinesen
70 Word for Uncas
71 Atypical
73 Sleep restlessly
75 Investigate by touch
78 "My ——," 1949 song
81 —— about (circa)
82 AAA trucks do it
83 Iacocca
84 Basketball position
87 Tried hard
89 Hoodlum's date
90 Legitimate: slang
91 Ed Wynn's sobriquet
95 Hawaiian port
96 Madrileño's title
97 Shankar the sitarist
98 Podiatrist's interest
99 Take —— stride
100 Southwestern flattop
101 Of the ear
102 1965 Ursula Andress film
103 Not nasty

Down

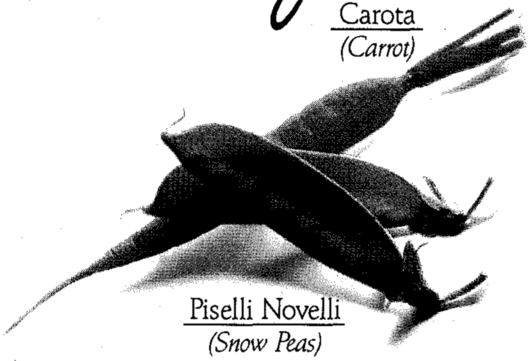
1 Pupil of Socrates
2 Truman's birthplace
3 Thomas More's fictional island
4 Katherine Anne Porter novel
5 Fiber food
6 Monetary unit of Japan
7 Glorifies
8 Truancy
9 Aspect
10 Ward heeler
11 R followers
12 Skin: Sp.
13 Blow up
14 Dunces' seats
15 Awaken
20 Lowest female voices
23 Lalapaloozas
24 Petruchio's success
26 Celebes ox
31 Relish-tray items
32 "It —— ancient mariner"
35 University of Maine locale
36 "—— Eat Cake," 1933 musical
37 —— a hope (is sure to fail)
41 Relinquish
42 Jim-dandy
43 Love, in Livorno
44 Kind of ale
46 Spread, as weeds
48 Archimedes's initial
49 Lotions
50 Nuclear trial blast, for short
53 Provisos
55 Song from a Pope quote
57 Wild guess
58 Mrs. McEnroe, formerly
59 Resort on the Gulf of Aqaba
60 Oolong's relative
67 More adroit
68 Humorous ending for buck
69 Reflexive pronoun
71 Relevant to
72 Pertaining to Egypt's river
74 Palm starch
75 Mails
76 Patriot's hymn
77 Donna Reed's Oscar role
79 Spartan slaves
80 Where Papeete is the capital
85 Archaeologist's find
86 Stingless bee
88 Zorina or Miles
89 Twice DLIII
90 Swiss painter
92 Partner of to
93 Partake of the cooking
94 Exclamation of wonderment

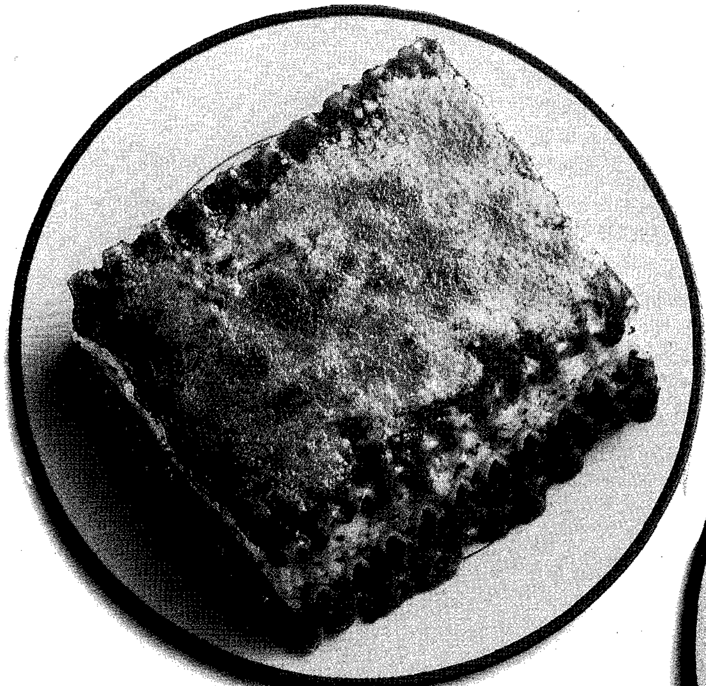


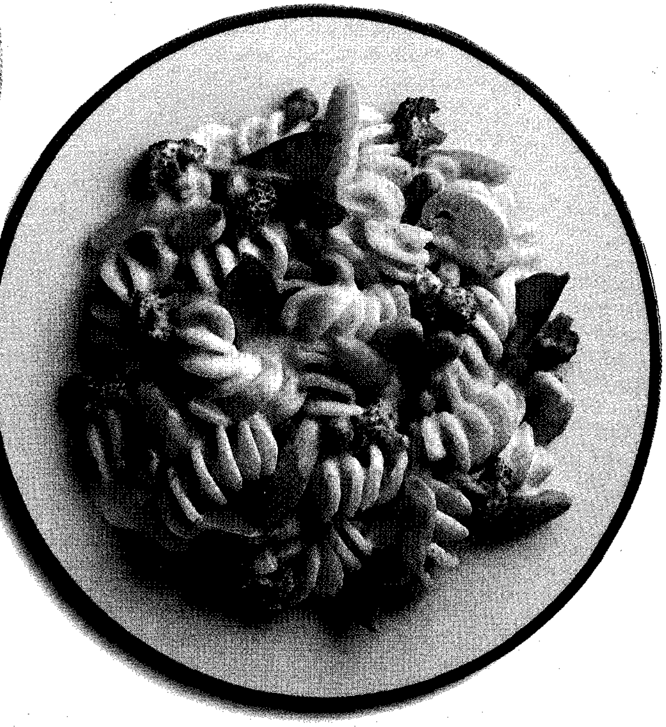
Solutions to last week's puzzles appear on pag

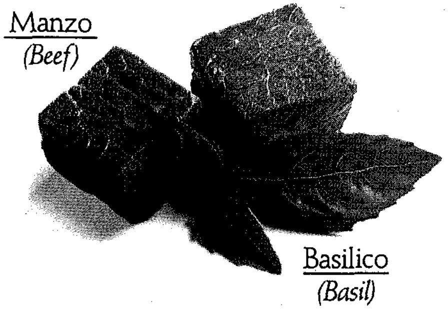
Italian Lesson #3

Frozen Entrees from Ronzoni®


Carota
(Carrot)
Piselli Novelli
(Snow Peas)






Manzo
(Beef)
Basilico
(Basil)

Presenting new Ronzoni frozen entrees. Authentic Italian dishes made with the same delicious all-natural ingredients talian cooks have been using for centuries.

For example, there's Meat Lasagne nade with hearty ground beef, bursting vith ricotta, topped with mozzarella and a auce that's accented with Burgundy wine.

Or Spinach Cannelloni—pasta crepes lled with a subtle mixture of tender ground spinach and five different cheeses.

And Pasta Primavera — delightful pasta spirals in a delicate cheese sauce with a rainbow of spring vegetables like tender young carrots, baby broccoli, snow peas and fresh mushrooms.

All eight varieties are made with Ronzoni premium pasta and cook up conventionally or in microwave ovens. Whichever delicious entree you choose, they're all made with 70 proud years of Italian know-how and without additives or preservatives.

Learn how tasty real Italian eating can be with Ronzoni's eight new frozen entrees. Each so delicious, so authentic, it'll warm your heart.

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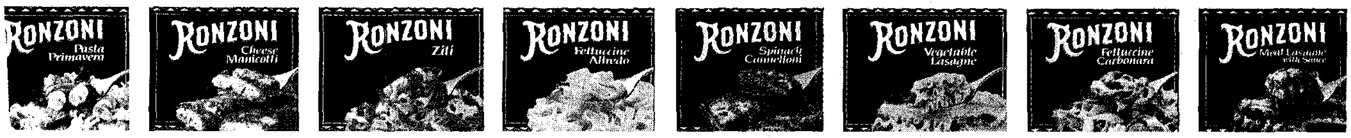
RONZONI
Pasta Primavera
RONZONI
Cheese Manicotti
RONZONI
Ziti
RONZONI
Fettuccine Alfredo
RONZONI
Spinach Cannelloni
RONZONI
Vegetable Lasagne
RONZONI
Fettuccine Carbonara
RONZONI
Meat Lasagne with Sauce

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